# Photography

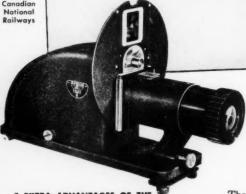
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### CONTENTS, DECEMBER, 1946

### Articles

HERE ARE THE WINNERS!	23
STEREO, PART ONE LARS MOEN	24
PHOTOGRAPHIC CHRISTMAS WRAPPINGS	34
YOUR HUNTING AND FISHING ALBUM	36
INTERNATIONAL PORTFOLIO	41
THE CANON	54
A. AUBREY BODINE F.P.S.A. JACK WRIGHT	59
FOR MEN ONLY DON NIBBELI	NK
LET'S TONE IT BLUE D. WARD PEASE	72
ACTION STRIPS IN SEQUENCE HAL HERMAN	74

### Movie Features

CREATI	NG	THE	DOCUMENTARY	ELI	WILLIS	4
MOVIE	REL	EASES				8

### Departments

LAST WORD	6
PHOTO MARKETS	14
AXEL'S ANGLES	79
PHOTO DATA CLIP SHEETS	80
GADGETS, KINKS AND SHORT CUTS	90
NEW PRODUCTS	96
CAMERA CLUB NEWS AND IDEAS	145
PSA HONORS FOR 1946	151
SALON CALENDAR	

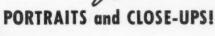
Cover by HOBART BAKER
\* A COVER CONTEST WINNER



By A. Aubrey Bodine, FPSA (See page 59)

MINICAM PHOTOGRAPHY (TITLE REG. U. S. PAT. OFF.) PUBLISHED AT 22 E. 12th ST., CINCINNATI, O. PUBLISHED MONTHLY BY THE AUTOMOBILE DIGEST PUBLISHING CORP. YEARLY SUBSCRIPTION, \$2.50 IN U. S. A. AND POSSESSIONS, CANADA AND COUNTRIES IN PAN-AMERICAN POSTAL UNION, \$3.00. ELSEWHERE, \$3.50. SINGLE COPIES, 25c. EASTERN ADVERTISING OFFICE: EVERETT GELLERT, 43 PARK AVENUE, NEW YORK CITY, TELEPHONE LEX.: 2-8183. MIDWEST ADVERTISING OFFICE: BERNARD A. ROSENTHAL, 333 N. MICHIGAN, CHICAGO, ILL., TELEPHONE FRANKLIN 7100. WEST COAST OFFICE: A. M. ROTHENTHAL, 335 N. MICHIGAN, CHICAGO, ILL., TELEPHONE FRANKLIN 7100. WEST COAST OFFICE: A. M. ROTHENTHAL, 336 S. SPRING ST., LOS ANGELES 13, PHONE TUCKER 3433. ENTERED AS SECOND CLASS MATTER AT CINCINNATI, OHIO, U. S. A., MARCH 21, 1938. UNDER THE ACT OF MARCH 3, 1879. ESTABLISHED 1937.

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t. Age has little bearing on success in photography. SMP graduates under 20 or over 40 are equally successful! On the younger side is CARMEN LETONA, (above), who knew little of photography when 1. Age has little bearing on little of photography when she entered SMP, now has a thriving portraiture business in Pueblo, Mexico.



3. Geared to bring success to camera careerists are the streamlined, practical courses at SMP. This ultra-modern instruction has "paid off" for hundreds of graduates including WALTER G. O'CON-NEL, an ex-G. I. from Washington, D. C. Throughout his Army career, O'Connell's favorite hobby was photography. Back in the States. O'Connell headed for SMP and photography as a career. Now Walter has a photo-post with a home-town portrait studio.



branch studio.

2. All brides are beautiful.

but not all bridal photos have the fresh, "unposed" beauty of this shot (above) by AVA-LON FRAMPTON. Frampton had

no photo experience when he no photo experience when ne came to SMP, yet today he is a professional . . . has been chosen to join the Marshall Studio in St. Johns, Newfoundland, as manager of a

4. Making a "salon splash" is J. LEONARD GOLDENBAUM talented SMP GRADUATE whose work, including the shot above, has been accepted and hung in leading salons. Goldenbaum's technique was perfected under the tutelage of SMP instructors . Goldenbaum is himself an structor at Georgian Court, Lakewood, N. J.-a woman's college.

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## The Last Word

H. B. S. S.

Sirs:

Please! oh please break down and let a puzzled and baffled reader know what is a "H. B. S. S." (MINICAM, September, 1946 issue, page 43, "Joe Clark, H. B. S. S.")

KARL A. BAUMGAERTEL,

353 31st Ave., San Francisco, Calif.

· Just as the initials F. R. P. S. after a photographer's name means that he is a Fellow of the Royal Photographic Society, and he initials P. S. A. stand for membership in the Photographic Society of America, the initials H. B. S. S. after Joe Clark's name have a special significance. Remark-ably enough, the H. B. S. S. "society" is a one-man organization. When someone naively asks Clark (as we did) what the initials stand for, the sandyhaired native of the Cumberland hills grins broadly. H. B. S. S., he explains, is an abbreviation for the picture credit-line he has identified himself with for several years: i.e., the HillBilly SnapShooter.-Ed.

Bad Egg?

Sirs:

A word of appreciation for the very fine article by Jack Howard in the Sept.-Oct. issue, entitled "Let the Child Emote." It is not only well written, but the author makes his argument carry authority by submitting as fine a group of photographs of a small child as I have ever seen. My only regret is that you did not see fit to blow up the print you identified as Stage 3 as well as the picture you did print as a full page. Of course, I realize that there is a paper shortage and not all good prints can be given that much space, but surely you could have found room for that one-even if you had been forced to leave out the intimate study of the egg in "4 Pictures by Aaron Siskind."

JOHN W. BOUTON,

804 Colquitt Ave., Houston 6, Texas.

Damaged Prints

When prints in good condition are sent to publishers, packed between pieces of cardboard and accompanied by return postage, the publisher who does not want the prints should at least return them in good condition. I have received returns in which the prints were bent out of shape and even cracked. Photo paper costs money and if the prints are of no use to the publishers who advertise for them, they are at least of value to the maker.

C. E. HEMENWAY, 100 Woodlawn St., Bristol, Conn.



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Aerial Photography

Since coming out of the army, I have tried making my living by photography and have been shooting pictures from the air for the first time. The article that interested me most in your September-October issue was Aerial Photography, by E. B. Van Winkle, so when a buddy of mine rented a small plane I went up with him carrying a 35 mm. camera. The results with this camera were bad, but with a Speed Graphic equipped with a F:4.7 Graflex Optar lens, I had better luck. The accompanying picture was shot at 1/50th second at F:16 on Super Panchro Press cut film while we were traveling at relatively slow speed. I disagree with Mr. Van Winkle where he says that you need shutter speeds of 1/400th to 1/500th at F:4.5. I have seen pictures snapped by buddies of mine who used box cameras with slow shutter speeds-and still they were able to make a few good shots. I believe that with slow speeds a better depth of focus can be accomplished but I am no authority on this and may be all wet. Especially in a bigger plane I think slower shutter speeds can be used. That light plane bounced around like a rowboat in the ocean.

A. ESPOSITO.

· We hope this letter will invite comments from others who enjoyed Van Winkle's article on Aerial Protography For Fun and Profit in the Sept.-Oct. MINICAM. Does anyone agree with Mr. Esposito on the slow shutter speeds proposition? And by the way, Mr. Esposito-send us your address; we don't know where to return the rest of your prints-Ed.

### New and Gift Subscriptions

For the first time in several years, MINICAM PHOTOGRAPHY is able to accept a limited number of new and gift subscriptions at \$4.00 for 24 issues. Send check for \$4, with your name and address, to 22 East 12th St., Cincinnati, O.

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Ray Tetzloff

#### **News Photos**

The rapid growth of picture magazines—and the ever-increasing use of photos in newspapers—has resulted in a greater demand than ever for news photos.

### Casual Photos

For baby pictures, get photos and even for special events such as weddings, dances, etc., the unposed, "casual" photo-graph is increasingly popular.

### **Commercial Photos**

New techniques and methods have so vastly methods have so vastly expanded the uses and needs for commercial photographs that this is one that this is one of photography's brightest fields.

Photo by N.Y.I. Graduate Len Weissman



If you have an eye to the fu-ture, you are interested in the progress a field is making that will lead to even greater op-portunities in the years to come. That is why so many ambitious, farsighted men and women like yourself are turning to photography as a career—or for sparetime money making— why more men and women are enrolled for N.Y.I. training today than

### New Horizons for You in a Well-Established Industry

On this page we have briefly summarized just a few of the many new phases of photography fast coming to the fore. Every one of them opens wide the door to a glamorous, well paid, always-exciting new career for you! Even more important, while these new developments are growing, such standbys as portrait and commercial photography are progressing equally as well. In brief, here is a field in which you can find exactly the type of work best suited to your natural talents and inclinations.

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Sirs:

The Gladys Relyea story in the combined issue of MINIGAM was well written, but if you are as short of paper as you claim to be, why waste any on such topics of limited interest as Relyea's experiences, or Ansel Adam's techniques?

ALFRED McIntyre, Ft. Benning, Ga.

 If photographic experiences and photographic techniques are topics of "limited" interest in a photographic magazine, what would a topic of "unlimited" interest consist of?—Ed.

Permission To Hang

Sirs:

I liked very much the articles in MINICAM about Mr. Spedden and Mr. Gutterman. M3 hat is off to people who recognize the value of something new in photography—and have the nerve to print it. A few of us here have been doing the type of work that borders upon the abstract and into the realm of the so-called "experimental" photography. And while it gets a laugh at the local camera club, there is still plenty of discussion on these pictures—which is more than can be said about the "run-of-the-mill" type. The director of the local museum has even given us permission to hang any of this work which passes the scrutiny of a group of local artists. I hope to see more about this kind of picture in your magazine in the near future.

NORMAN WILFORD, Stamford, Conn.

Sirs:

Two articles in recent issues of Minicam interest me. One is by Roland G. Spedden, and the other by Siegfried Gutterman. Both, in their own way, set out to prove by some very unconvincing illustrations, that photography is art. Probably ninety-nine out of every hundred readers doesn't care two hoots whether it is art or not. All the average reader is concerned with is the making of some nice photographs—the kind of thing which he thinks are nice pictures—and not something which seems to be the product of a diseased mind.

Nothing could do more harm to photographic art than the kind of pictures reproduced as the work of the aforesaid gentlemen. It doesn't matter how Spedden tries to get away from the orthodox photograph in his efforts to produce what he thinks are imaginative and original pictures. His results are poor copies of Surrealist painting, obtained by outside means which distort the true image given by the lens.

CLARENCE PONTING, Pangbourne, Reading, England.

 So long as critics disagree on what does or does not constitute photographic art, the art itself will be alive and safe. If critics ever totally agree, the art will stagnate.—Ed. When you get that Christmas Camera... be sure it's



Of course you'll want shots like these with your new camera... whether you get it for Christmas or later on. That's why you'll want to make sure it's built for flash!

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P. S. If you have a good camera now, why not ask Santa for one of those efficient postwar flash synchronizers.

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### PHOTO MARKETS

Compiled by MAY SULLIVAN

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Popular Photography, 185 North Wabash Ave., Chicago, Illinois. This magazine will purchase photographs presenting any of the following elements: the new, the instructive, the dramatic, the human, the creative, the controversial, the far-reaching type. For covers and inserts they use color with the same qualifications as listed for black-and-white. Rate of payment is from \$5.00 to \$25.00 upon acceptance of pictures. Popular Photography requests that return postage be included with all contributions.

Newby & Peron, Inc., 59 E. Van Buren St., Chicago 5, Illinois, are anxious to contact a source of Kodachrome pictures. Subject matter can be varied, but must not contain women or children. This is an advertising agency, and Mr. Irv Miller is the gentleman to whom you address your photographs.

74 Degrees West Company. P. O. Box 574, Church Street Annex, New York 8, New York, have informed us that their forthcoming new book "Who's Who in Babyland" requires many baby photographs, emphasizing human interest, beauty, etc. Questionnaires must accompany photographs submitted and these questionnaires may be obtained from the above address. Write to Mr. Jarvis Lawrence, Business Manager, for further information as to rates of payment, etc.

Liquor Publications, Inc., 381 4th Avenue, New York 16, New York. Photographs needed for wine and liquor retailer—pictures of interest to operators of retail wine and liquor package stores, illustrating any phase of merchandising, display, etc., exterior or interior, accompanied by brief story adequately explanatory. Pictures of interest to operators of distilleries, wineries, and wholesale distributors are also required. This publication asks that contributor write and tell what he has to offer before submitting his material.

Harvey Croze, Cranbrook, Bloomfield Hills, Michigan needs photos of historical sites, monuments and statues of Michigan communities commemorating some person or event. He will buy negative and give you full credit for all reproductions. Send contact prints for consideration. Do not send negative. Mr. Croze emphasizes that he desires photos taken within the state of Michigan only, at the present time.

Tide Magazine, 232 Madison Avenue, New York City, can use good candid photos of important people in the advertising, marketing and public relations fields. This magazine pays \$10.00 for accepted cover material; \$5.00 for inside material. Payment upon acceptance.

The World in Photographs, 420 Lexington Avenue, New York City. Mr. Ewing Galloway advises us that every picture they buy must meet two fundamental requirements: First—Superior Photography and Second—Subject Matter. Both qualities are essential. Neither has much sales value without the other. They usually buy negatives outright. Their rates range from \$3.00 to \$10.00 generally, the average being around \$5.00. Prints may be submitted, and after tentative selections have been made the negatives can be forwarded to World In Photographs, but sending the negatives first will speed up a possible sale. All material should be fully captioned. Payment immediately upon acceptance. Return postage must accompany all voluntary offerings. Miniatures are not desired.

Scholastic Roto, 18 Journalism Building, University of Minnesota, Minneapolis 14, Minnesota, want to see news and feature pictures with definite high school angle. Pix should include high school students, be taken on high school campus, or have a definite high school slant. Cannot use color—black-and-white only. Return postage should be included.

Northern Light, Northern Life Tower, Seattle, Washington, want pictures with the human interest angle—youngsters, older folks, animals, etc., in black-and-white. They require pictures showing technical ability of the photographer. Usual rate of payment is \$5.00 upon acceptance.

Plumbing & Heating Journal, 45 West 45th Street, New York, N. Y., are in the market for photographs of attractive exteriors of successful plumbing shops and also the interior of their showrooms. Usual photo rate paid immediately on publication. Although not required, it is a good idea to submit ideas before sending in material.



## THERE'S A KALART SPEED FLASH For ALMOST EVERY CAMERA

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American Scandingvian Review, 116 East 64th St., New York, New York, need photographs to illustrate current articles. As the name implies, they desire views of Scandinavian scenes and portraits of noted persons. Rate of payment is \$5.00 on acceptance. Please include postage for return of pictures.

The Improvement Era, 50 North Main St., Salt Lake City, Utah, purchase photographs of timely interest, historical, unusual scenic views and landscapes. Rate of payment varies, determined by the quality of the picture, and payment is made on acceptance of the pictures.

Underwriters Review, 527 Seventh St., Des Moines 9, Iowa. This insurance company's requirements are for pictures of people, directly or indirectly connected with the business, either fire and casualty, or life, and of more or less national prominence. For their use, pix must have long demensional vertical. They use only black-and-white glossies, and rate of payment, upon acceptance, is \$5.00.

Glass Digest, 225 Lafayette St., New York 12, New York, need photographs depicting exceptional applications of glass, as well as new material. Also unique architectural uses of glass, as well as new trends of flat glass in window displays, mirrors, store fronts, etc. They have no fixed rates, but will be glad to discuss and consider prices asked by photographers. Address F. D. Rich, Managing Editor. No color, just black-and-white.

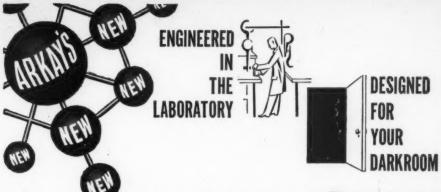
Triangle Photo Service, 15 West 44th St., New York 18, New York, advise that they can use all types of photos, particularly those taken among the animal kingdom, from pictures taken of a single animal to group, or feature sets. Photographs must be 4x5 or larger, and payment is made on the first of the month following acceptance.

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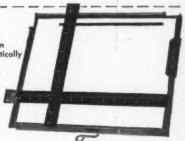
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HONORABLE MENTION WINNER IN 1946 COVER CONTEST . . . SAMUEL WU

## Here are the Winners

in MINICAM'S 1946 Cover Contest

A MAUSOLEUM-LIKE SILENCE has descended upon the MINICAM offices. The viewing-boxes are blacked out, the judges are gone, and the mailmen are smiling again. To all but a few weary secretaries, who are returning the entries, the 1946 Cover Contest is over.

Far more transparencies were received in the Cover Contest this year than last. Landscapes, seasonal shots of country lanes winding between trees, snow-capped mountains, lakes, flowers, desert scenes, glamor girls, and babies predominated. Truly good portraits, imaginative tabletops, and pictures with striking originality were at a premium. As a whole the chief lack was in concept of what a cover picture should have; many pictures were of the family snapshot type and, therefore, of limited interest as a cover picture. Even so, the over-all quality of the entries was surprising, and hundreds of contestants whose transparencies and color prints made the finals as exciting as a photo-finish race, are to be congratulated.

HOBART BAKER, the first of the 1946 Color Contest winners to have a picture appear on a MINICAM cover, is no newcomer to photography. Backed by a formal education in photography acquired at the University of Hawaii and at San Francisco College, Baker took a whirl at professional puppetry and animated display for three years before taking up free-lance photography and settling down, finally, in an instructor's chair at the Fred Archer School of Photography.

The figures for the cover shot were designed by a former puppetry partner, Mark Connolly, whom Baker feels deserves due credit. Okay! The Baker-Connolly set was lighted with three 500 watt bulbs, and the background window was projected by shooting a colored spot through a cardboard cut-out. A clear spot was also projected through the same cut-out, casting a shadow toward the boy's figure as well as lighting him. The camera was a 5x7 View with an \$\mathcal{B}\$ inch lens.

MINICAM is grateful to all contributors for the privilege of having seen their work, and extends a cordial invitation to every color enthusiast to participate in the 1947 Cover Contest.

### WINNERS OF \$100 PRIZES

Ray Atkeson, Portland, Oregon.
Hobart Baker, Los Angeles, California.
Howard E. Foote, New York City.
Wm. H. Olson, Los Angeles, California.
Thomas Y. Yee, Los Angeles, California.

### HONORABLE MENTION WINNERS OF MINICAM SUBSCRIPTIONS

Collier & Kraus, Montgomery, Alabama. E. C. Crossett, Chicago, Illinois. Mrs. Karl B. Cuesta, Tampa, Florida. Lou Gardner, Detroit, Michigan. Joy Griffin, West Bloomfield Hills, Mich. Zia Kadri, Los Angeles, California. Harry Kent, Denver, Colorado. Carl Mansfield, Bloomingdale, Ohio. Floyd Pattee, Newington, Connecticut. Fred H. Ragsdale, Los Angeles, California. Arthur J. R. Romero, Bronx, New York. Dr. I. W. Schmidt, New York City. J. F. Thompson, Cincinnati, Ohio. J. C. Wilson, Santa Barbara, California. Samuel Wu, Hollywood, California.



For years research engineers have been developing thirddimensional photographic equipment with very little fanfare. Now the stage is set, and the curtain is slowly rising on the results of their efforts. Believing that many MINICAM readers will eventually include three-dimensional color photography in their hobby, we are proud to present a definitive, two-part article on the past, present, and future of:

## STEREO

PART

### BY LARS MOEN

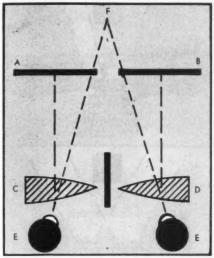
Do discussions of "inter-ocular distance" and "inter-pupillary separation" make you uncomfortable? Do you think that "relief" is merely what you feel when you discover that the negatives you thought were fogged aren't veiled over after all?

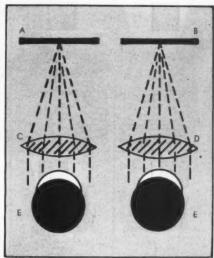
If so, take heart! You, too, can be the life of the camera club. You, too, can take pictures so realistic they will do everything but smell (and some of them may even do that). For unless all signs fail, you are about to witness a stereo boom that will make ordinary two-dimensional pictures as obsolete as a bustle. Well—almost.

### Why Stereo Will Boom

A powerful revival of interest in stereo has been in the cards for some time. Except for the war, it would undoubtedly have come five years ago. The war sidetracked it temporarily for the simple reason that stereo, being inherently realistic, demands color. Moreover, since every feature of the stereo camera is doubled, light weight construction is desirable. Now that the war is over, the miniature camera with high grade optics, together with ample supplies of fine grain color film, will provide the necessary tools to make stereo easy and popular.

In principle, stereo is so very old that stereo drawings existed before the dawn of photography. Just over a century ago, in 1844, Sir David Brewster invented a compact prism stereo viewer which replaced the cumbersome mirror device Wheatstone had brought out in 1838. Within a few years Brewster's invention had been adapted to photography, and the twin-lens camera made its appearance. From then on until the end of the 19th century, stereo was a tremendous business. The cameras, however, were not as popular as the viewers. Picture taking





GRANDPA'S parlor stereoscope worked on this principle. The two images were at A and B. A large lens was split in half, and the two parts transposed (C and D). Used off center, these served as combined lenses and prisms. The eyes of the observer (E & E) saw the rays coming through A and B at a common point, F.

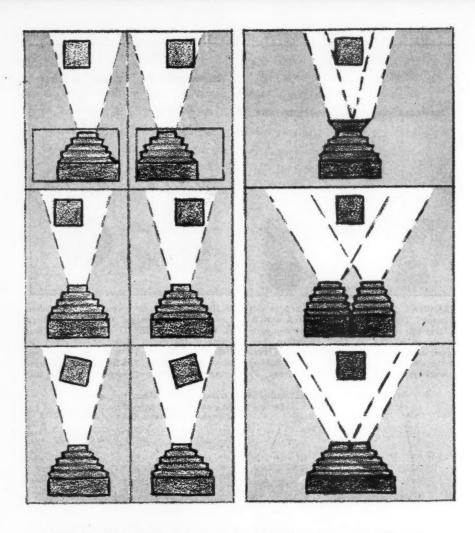
SPLIT LENSES are no longer used in modern viewers. Instead, images A and B are placed at a distance C and D equal to the focal length of the lenses. Thus the rays reach the eyes of the observer (E & E) as though they came from infinity. This is easy on the eyes because they are not compelled to "toe in."

ENLARGEMENT from twin stereo color transparencies. When the original views are merged into a single image, the scene becomes three-dimensional.

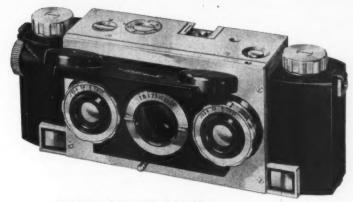
Photographed with a Stereo Realist Camera.







THESE ARE THE CLASSIC methods used in photographing the two images in a stereo pair. We may make an image (left, top), shift the camera laterally 2½ to 3 inches, and make the other image. A convenient way of doing this is to fit the camera into a shallow tray which is wider than the apparatus by this amount. Or, while keeping the camera in a fixed position, we can shift the object a suitable distance to one side or the other between exposures. (Left, center). Or, instead of shifting the object laterally, we can rotate it slightly. (Left, bottom). At close distances, this gives superior results. A beam divider (Right, top), consisting of mirrors or prisms, can be used to form two images through the two halves of a single-lens camera. Two separate cameras can be used side by side (Right, center) for taking pictures simultaneously. This can only be done, however, with cameras that are not more than three inches wide. The most popular method of making stereo images is by means of twin-lensed cameras. (Right, bottom). Both images are made simultaneously on a single plate or roll of film. The three methods illustrated on the left are applicable only to relatively motionless objects, while those shown on the right may also be used for moving objects.



STEREO-REALIST CAMERA

was still an onerous business, best left to the professional. For this reason the stereo business consisted largely of selling viewers and sets of photos. The photos did not have the subject appeal of familiar places and loved ones. Rather, they introduced the exotic flavor of the outside world—Niagara Falls, the gardens at Versailles, the Rocky Mountains, the Pyramids, the Parthenon.

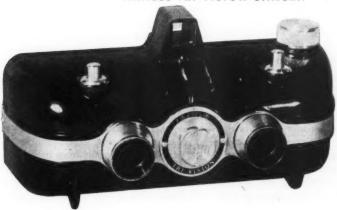
This was all part of the era when the family parlor was a sanctuary—a place with drawn curtains, to be entered only on such special occasions as when the minister called. The stereo viewer, like the red plush sofa, was merely for occasional use.

No one seems quite clear as to what led to the decline of stereo, but it seems fair to assume that the advent of the "you press the button, we do the rest" school of amateur photography finally led to a transferral of interest to pictures of things closer to home. Through the years, however, a small contingent of stereo fans has remained loyal to the medium and in Europe stereo has held its ground quite firmly.

A few years ago, it would have taken imagination to foresee a stereo boom. Today the facts make it difficult to anticipate otherwise. For example:

1. Such diverse publications as "Newsweek," "Printer's Ink" and

### HANEEL TRI-VISION CAMERA



"The National Photographic Dealer" have predicted in recent issues that stereo is the coming thing.

2. Several companies are already marketing viewers and libraries of

stereo slides.

The Haneel Tri-Vision Co. of Los Angeles has designed a moderately priced stereo camera and viewer.

4. The David White Company of Milwaukee has announced a precision-built 35 mm. Stereo camera and a companion viewer.

5. The Three Dimension Company of Chicago has announced that they will produce a 35mm. precision camera and viewer.

6. A material used during the war for training the armed forces and for three-dimensional aerial photos will be available to the general public.

Stereo projectors will be available from several companies.

8. A number of companies are making devices for taking stereo pictures with ordinary cameras.

In the last analysis, of course, these things cannot in themselves make a boom. For that, public acceptance is essential. However, there is every evidence that a substantial number of people believe that such acceptance will come—and the advertising and merchandising effort being made by the interested firms is no negligible force in that direction.

One of the first questions that pops into the mind of an amateur contemplating stereo photography has to do with printing and enlarging. "Will I be able to print my own stereo images and make enlargements of my favorite shots?"

Insofar as black-and-white work is concerned, printing your own stereo images and making enlargements is relatively simple. A black-and-white positive transparancy for use in a viewer or projector is made by contact-printing the original stereo negative on another piece of film. The original black-and-white stereo negative can be used "as is" in a miniature enlarger for printing on paper. Black-and-white paper enlargements are produced from color shots by either making negatives from them on film as described above, or by using one of several reversal processes wherein light from the original color transparancy is transmitted to special sensitized surfaces and reversed in processing.

The Price Range

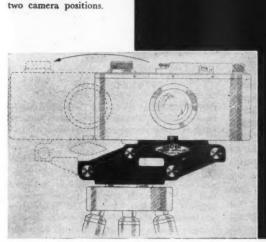
Stereo equipment placed on the market will vary widely in style and price. Cameras will range in price from around \$30 to \$300; some may eventually go as high as \$500. Good viewers will run approximately \$15 to \$25 apiece, with simple ones available for as little as \$2. Vectograph film will cost about 50 cents for a 6x10 sheet, plus the cost of chemicals which will vary with quantity. (More about Vecto-

graph film later.)

Several stereo cameras, viewers, projectors, and special devices for making stereo pictures with ordinary cameras are already in production. The Haneel Trivision Camera being manufactured by a Los Angeles company has been designed with special emphasis upon simplicity of operation. It has a fixed focus, and a single shutter speed of 1/40th of a second. Three lens apertures are provided, F:8, 11 and 16. Thus all the user has to do is set the stop, sight through the brilliant view finder, press the button and wind the film ahead to the next picture. A second release provides "bulb" exposures when the light is insufficient for instantaneous. The lenses are a pair of coated achromats, made by Ray-Control of Pasadena.

On 828 Bantam film the camera takes six pairs of 1½ x 1-1/16 inch pictures. Since there is a standard center distance between each pair of images, it is practical to place one image of another pair between them. Thus no film is wasted—the pairs of images being "interlaced" so that six pairs of views result from each roll of film. Before the war this camera was marketed for a short time under the name of Kirk. The camera body is of plastic

THE RADEX STEREO PARALLEL. After taking one picture with the camera in the position shown, the film is advanced and the camera is moved (as shown by the dotted lines) for the second view. The length of the parallel arms insures perfect parallelism and correct distance between the two camera positions.



bulb, and flash synchronization is built into the shutter. There will be a compact battery case and reflector available that will clip into a shoe on the top of the camera; no external wires or parts will be needed.

is the precision-built Stereo Realist Camera and viewer built by the David White Company of Milwaukee, Wisconsin. The body of the camera is die cast aluminum covered with scuff-proof Vinylite, and the matched lenses are specially designed Ilex Paragon, F:3.5, 35mm focal length, coated to reduce internal reflections. The shutter is a geared retarded, ring set, cocking type. One mechanism operates both sets of shutter leaves so that both pictures receive exactly the same exposure. Eight speeds are provided from 1 second to 1/200 second plus time and

and metal material, and the selling price

Another interesting stereo development

is now \$28.85 plus tax.

Accurately focused pictures are assured in the Stereo Realist by the coupled range finder which has an exceptionally long base. The view finder is centered exactly between the lenses eliminating all parallax. Among other innovations introduced in the design of this camera is that of mounting the lenses solidly on the front plate and focusing the aperture plate, film and pressure plate in such a way that there is no chance of the lenses getting out

of line. The eyepiece for the range finder and the view finder have been placed near the bottom of the camera, permitting it to be held against the forehead in sighting instead of balanced across the nose.

Sixteen pairs of stereo pictures are taken on the standard 20 exposure roll of 35mm film. The company offers a mounting service for those that do not want to do this job themselves; for those who prefer to mount their own pictures, an automatic mounting and aligning jig is available which makes this important job no more difficult than splicing movie film. The frame size is 15/16 x  $\frac{7}{8}$  inches, almost square in keeping with classical stereo practice. It has been announced that the camera will sell for about \$150.00.

### The "Stereo Parallel" Device

A device designed to make it possible to take stereo pictures with an ordinary camera is available from the Radex Stereo Company of Los Angeles, Called a stereo parallel, it provides a means for accurately moving a normal camera 21/2 inches to one side between successive exposures. The base of the device fastens to the top of a normal tripod. After taking one view and advancing the film, the plate on which the camera is mounted swings up and over on four parallel pivoted arms into a position exactly in alignment with the first, but shifted the distance of an eye to the right or left. This device is naturally limited to scenes in which there is no movement between the two exposures. However, a surprising number of interesting subjects for stereo come within this category: most landscapes, architecture, still life, portraits in relaxed poses, table-tops, sculpture, gardens and the like. About the only limitation within this range of subjects is the advisability of avoiding windy days. The Parallel device sells for \$6.95.

The Stereo-Tach attachment for taking stereo pictures with the ordinary cameras has been available for several years. This device consists of a series of mirrors which split the regular frame and give the two halves the correct interocular separation.

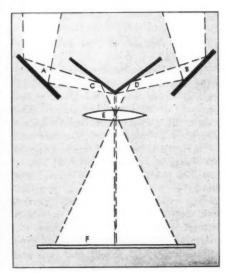
It is mounted over the regular lens by adaptors. Two types are available, one for 35mm cameras at \$22.50, the other for all cameras at \$14.75.

It is certain that other stereo cameras will appear in the near future. Some are still in the experimental stage and not yet ready for announcement. Both Eastman



STEREO-TACH

THE PRINCIPLE of the Stereo-Tach and Stereoly type of devices. Two mirrors or prism surfaces (A & B) pick up images with a separation of about three inches. These images are reflected to two other mirrors or prism surfaces (C & D) which direct them through the lens (E) to the film (F). The angles, which are not precisely 45 degrees, are so arranged that each image is directed to the opposite side of the film, making it unnecessary to transpose the images later for viewing.



and Ansco are understood to have stereo cameras "on ice" for attention after more pressing matters are taken care of, if the interest in stereo justifies such a step.

### European Developments in Stereo Cameras

The first development from Europe to reach this country will probably be the Verascope F40 made by the firm of Jules Richard of Paris. Several companies in this country are planning to import this camera as soon as arrangements can be made. Like all recent stereo developments, it is designed around the standard 35mm color film. The frame size is 24mm x 30mm, taking ten pairs of stereo pictures on the 20 exposure Eastman or Ansco color film. It is of precision construction, all metal and fitted with a pair of F:3.5, 40mm focal length Flor lenses. The shutter has speeds from 1 second to 1/250th second. It has the coupled range finder of the Leica Camera. Provision is made for closing one aperture and changing the winding mechanism so that the camera may be used as a conventional single lens camera. The retail price for the camera will be over \$300.

In Germany, Heideke & Franke, makers of the famous Rolleiflex camera, have introduced a reflex stereo camera, again designed to use the standard 35mm color film. Very few details of this camera are available. The lenses of those produced to date are F:2.8, Zeiss Tessars. The frame size is the same as the Verascope F40, 24mm x 30mm. Judging by the former standards maintained by this company, the camera should be a very fine one and the price will probably be well over \$300.00 when is becomes available in this country.

Zeiss has made a new approach to adapting the Contax camera to stereo photography by mounting a pair of lenses of very short focal length in a mount that replaces the regular lens of the Contax. The separation is too small for good stereo so they provide a prismatic device to widen the separation to 60mm. This device is called the Stereotar. Leitz de-

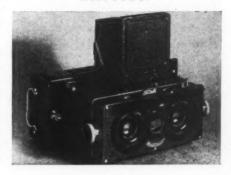
veloped a similar system under the name of Stemar. Few, if any, of the Leitz and few also of the Zeiss systems of this type have reached this country. At present, the manufacturers of the American made Leitz equipment do not plan to manufacture the prismatic attachment called Stereoly for taking stereo pictures with the regular Leica lens. This is similar in principal to the American made Stereo-Tach but uses prisms instead of mirrors. Results are good within the limitations of the narrow angle and loss of light of this system.

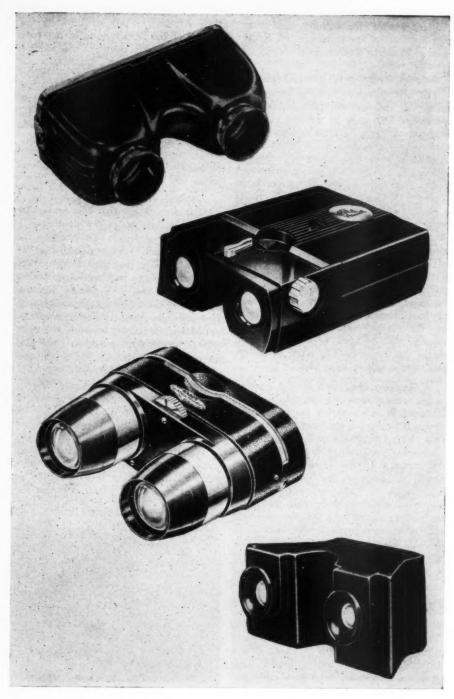
### Methods of Viewing Stereo Pictures

Many persons feel that best results are obtained by viewing stereo pictures in a viewer. Your camera is no better than the viewer used with it. It is essential that the ratio of the focal length of the viewer lenses match those with which the stereo pictures were made. By doing this, the pictures are viewed at the same angle that they were taken and no distortion of any sort is seen. If a light source of the right color is used, stereos made on color film are seen in life size with fine detail, and with a true rendition of colors.

The lenses of the Stereo Realist Viewer are achromats matched to the lenses of the Stereo Realist Camera, and have easily set focusing and interocular adjustments. Illumination is built in and can be operated either by batteries or from house current. Light of the correct color and even distribution is obtained by an integrating chamber which does not lose

### HEIDOSCOP





light through absorption by diffusing glass. The case is a sturdy plastic which is light in weight with all controls in convenient positions. The price will be about \$25.00. The viewer made by the Haneel Company has a plastic case and the lenses have individual focusing adjustments. It is lighted by an external light source and

the price is \$7.50.

The Radex Viewer has been designed. rather shrewdly, around a pair of standard 2 x 2 slide mounts which are inserted in a light aluminum holder, automatically providing the proper center distance. Thus any size transparency up to about 40mm. square may be viewed by simply centering the two pictures in 2 x 2 mats. Normally, the Radex viewer is planned for 35mm. or Bantam slides, since convenient standard mats are available for these. The achromatic viewing lenses are large enough in diameter to accommodate observers with different separation between the eyes without adjustment of the interocular distance . A diffusing screen is mounted behind the transparencies and the viewer is simply pointed at any available light source, natural or artificial. The Radex Viewer sells for \$16.75.

The viewer manufactured for the Stereo-Tach attachment has a plastic body made to accommodate the standard 2 x 2 inch slide mount with the stereo pairs side by side. It is externally illuminated and sells for \$10.00.

Other types of viewers include a number which have been on the market for some time. For the most part these are suitable chiefly for viewing transparencies furnished by the manufacturer, since no camera accompanies them. There is, for example, the Sawyer View-Master, which has its views on 16mm. color film mounted around the rim of a cardboard disc. As this is rotated, different pairs comes into view. A considerable library of slides is available, including views throughout all

THIRD DIMENSIONAL VIEWERS Haneel Tri-vision, upper left. Stereo-Realist, upper right. Radex Binocularscope, lower left. Stereo-Tach, lower right.

parts of the United States. In the Tru-Vue viewer, 35mm. strip film is used. The perforations are utilized to advance the film. The Keystone View Company makes a viewer of classical pattern for use in schools, advertising and the like.

### Stereo Slide Projectors

Little has been announced as yet concerning slide projectors to be available. The Society for Visual Education of Chicago have marketed a number of projectors using the Polaroid System for Stereo projection (to be described in detail later in this article) which takes regular 2 x 2 slides one above the other. The David White Company has announced that they will make a projector available which will take slides mounted as they are for the viewer, and it may be safely assumed that the Keystone View Company, The Three Dimension Company, and others have projectors coming along. Thus far, there has been no announcement of anything in the 16 mm. home movie field, but it will be surprising if something does not develop in this direction as well.

### The Principles of Stereo (a Quick Review)

To fully understand the various stereo systems coming onto the market, some discussion of the principles of stereo is unavoidable. The essential principle of stereo is simple—it is only the further ramifications that become somewhat complex. In normal human vision, the right and left eyes see objects from a slightly different viewpoint, giving them a slightly different perspective. In some manner, of which we know practically nothing, the brain fuses these two images into a single perception which appears to be three-dimensional. Actually, the average stereo photographer need know little more than this.

Since the distance between the human eyes is from  $2\frac{1}{2}$  to 3 inches, this is the usual distance between the two lenses on a stereo camera. Two exceptions are worth mentioning. If all the objects in a picture are very far away (as in a view from an (Continued on page 144)



### how to make

## PHOTOGRAPHIC CHRISTMAS WRAPPINGS

By RUSS WHITAKER



IF YOU PRINT your own photographic Christmas cards, why not extend your skill to making decorations for your Christmas packages as well?

For wrapping small packages, you might try using single weight enlarging papers that do not crack easily when folded. (Velour Black Semi Matt Document, for instance.) The most striking printing results are obtained when a negative has an all-over pattern in its composition. Scenics, especially snow pictures, are also effective. Although black and white enlargements can be used, toned prints will make the most attractive wrappings. Use an appropriate color for the toning: blue or bluegreen for snow or marine scenes and sepia for landscapes and table-top still lifes. Tied with bright ribbons, such packages will attract attention under any Christmas tree.

Photographic seals to be used on plain tissue wrappings can be made in several ways. You can make your original photograph the proper size so that all you have to do is contact print your seals. Then, with several negatives having the same density and contrast, you print them all at the same time on a single sheet of paper. Later they can be cut apart on your trimming board before affixing to the packages with mucilage or rubber cement.

If your Christmas negatives are too large you can reduce them in your enlarger, providing it has enough bellows extension or a short focal length lens. The easiest way to make reductions, however, is to make all your enlargements or contact prints to the same scale, and to copy them to the correct size on a single piece of film. Such a negative will make it possible to run off contact prints at a fast clip. It is optional whether you cut a black paper mask for the negative to provide white margins, or cut off the

(Continued on page 126)

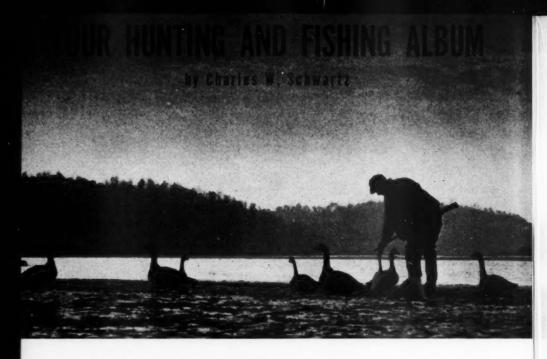
BRIGHT PERSONAL TOUCHES, such as the photo stickers below or the photowrapping paper opposite will add real distinction to your gifts this year.











NE OF THE MOST ENJOYABLE features of a hunting or fishing trip is to be able to live it over again. Some sportsmen prefer to have the trophies of the chase mounted to adorn their dens; others content themselves with just reminiscing about their pleasurable hours afield. Neither of these methods graphically presents the thrills, the scenery, and highlights of the adventure as well as good pictures do. In order to get these pictures there is one prerequisite—carry your camera with you. This is something few sportsmen do yet most of them own cameras.

Elaborate camera equipment is not necessary. The fewer gadgets there are the easier a camera is to operate but regardless of the type, you should be extremely familiar with its operation. Your camera should be compact and small enough to be conveniently stowed in one of the cleaner pockets of your game coat or tackle box or fitted in a strong leather case which can be worn on your belt or slung over your shoulder without any in-

convenience. I use a Leica camera and recommend it if you are willing to process your own film with the care it requires. In addition to the added feature of compactness the 35mm. camera offers numerous exposures on a small amount of film in either black and white or color. Projecting your color transparencies provides a fine evening's entertainment for the gang when it's their turn to meet at your home or for their annual banquet. If you don't do your own processing, I suggest a camera using larger film such as the popular 620 or 127 size. Flash equipment, normally bulky, can sometimes find space in the duffle bag for use at your camp. Care of equipment is essential to good pictures. Keep your camera clean. Don't drop it or place it in sand on the beach. With a strong wind blowing, sand will soon percolate into the mechanism or pit the lens. Also keep your camera dry and protect it from the heat of the day as well as dampness at night.

Let your previous experiences afield help you plan the photographic record of each trip. Mentally make notes of the scenes you wish to portray, then keep your eyes open for key pictures that will help you and your partners remember this trip. Each picture should tell a story.

The anticipations of a hunting or fishing trip are as a matter of fact some of the most pleasurable parts. To make your sequence complete, record some of these activities. The duck hunter spends many hours overhauling his decoys while for the fisherman who ties his own flies a picture of him at his work bench will recall happy times.

A good shot of the members of the party is essential. Rather than line them up in the usual posed "reading-from-leftto-right" picture, a camp scene showing the various members going about their chores is a good opportunity. Or better still, get the party as they are grouped around the evening campfire. For this, flash equipment is the answer. Arrange your light source so the flash will be reflected into the faces of your subjects from a low angle approximating the light from the camp fire.

Scenes showing your partner silhouetted against the early morning sunrise as he sets out the decoys are easy to get and make beautiful strong contrasty prints. As a matter of fact this formula of silhouetting your subject against the skyline seems particularly appealling in hunting pictures. Action shots are better than most posed ones. If you want to get a

MANY are the pleasant hours of anticipation and work that the duck hunter puts into his equipment. A sportsman's album should contain some record of this. Leica camera, 50 mm. Summar lens, Plus X film, 1/60th at F:6.3.





WHEN you've successfully landed a small-mouthed bass like this you are entitled to have your picture taken with your catch. In an effort to keep the picture from being too posed, a casual and natural look should be achieved.



ANOTHER WAY of showing the day's bag is a picture of the game pouch against a hickory stump with just the tails of the squirrels projecting. Leica camera, 50mm. Summar lens, Panatomic X film, 1/60th of a second, F.6.3.

picture that will long be remembered in your hunting circle, secret yourself in a blind behind the main one and record the action when the boys in the front blind raise up and cut into a flock of mallards in flight.

Perhaps you have a guide, one of those old market-hunters who can make a duck call talk enticing enough to bring in those high fliers that won't stop otherwise. Get his weatherbeaten face up against the marsh grass as he pours out those enchanting notes.

There's nothing that makes a bird hunter's heart beat faster than a faultless point or retrieve by his favorite dog. Instead of having to tell your cronies what a wonderful job that promising pup did in finding birds, why not run the risk of losing a shot at one covey and record that staunch point on film? A slow shutter speed will work for this type of picture because the dog is relatively motionless but it will be necessary to use at least

1/200th of a second when recording the dog's retrieve. A picture of the gunner bending down accepting the bird from the dog will help relive those mellow days of autumn.

There's more than one way of showing the results of a day's hunt. The usual but monotonous method is the hunter holding the bag up for all the world to see. Personally I think a still-life study of a few birds placed on a carpet of marsh grass or fallen leaves and attractively arranged with a gun and a shell or two makes a more pleasing presentation. Before the end of the day anticipate this so that some choice birds whose plumage has not become messed or soiled can be used for this picture. Get as close as the focusing of your camera will permit. Fill your viewfinder and eliminate all non-essentials. Backgrounds should always be appropriate and fulfill the setting of the hunt. However, if you wish to show your partner and his bag, make the picture at

least look casual.

To photograph your fishing trips the same formula should be followed as hunting. A well-planned vista framed in by a dark mass of overhanging foliage makes a perfect setting in which to silhouette the members of your party against the bright surface of the lake or stream. A record of your partner actually playing and landing a fish is always better than the time-worn posed view of someone netting a fish which has already been on the stringer for several hours and is obviously quite dead. Fast shutter speeds and anticipation of the fish's movements as well as the fisherman's reaction, make these pictures hard to get but well worth

the effort. Under 20 feet a leaping bass won't be stopped with speeds less than 1/200th of a second, though 1/100th will show the action. A close-up view of the prize catch of the day looks a lot more appealing when arranged next to the fisherman's battered hat with its crown of flies placed on the gravel beside the stream with the rod and reel or landing net added to give it scale. Because the surface of a fish is shiny, select an angle with a minimum of reflection. A No. 2 yellow filter will help bring out some of the color pattern which would be lost in the ordinary monochromatic rendering of black and white film. A river or lake fishing scene that is different is one show-

NO FINER REMINDER of a fishing trip can be had than this scene of the playing of a 3½ pound small-mouth bass. To secure a picture like this the photographer has to anticipate the fish's as well as the fisherman's reactions. Shutter speeds of at least 1/200th of a second are

necessary to stop the action sufficiently. This is Virginia Hall, wife of the well-known outdoor writer Leonard Hall of St. Louis. Shot made on the Jack's Fork River of Missouri. Leica camera, 50 mm. Summar lens, Dupont Superior No. 2 film, 1/200th of a second at F:4.5.



ing the fisherman casting in the early morning mist which rises from the cool waters to meet the sunrise. Expose for the highlights and let the shadows remain subdued.

There are other little incidents which add zest to a photographic hunting or fishing trip. Maybe it's a close-up view of steaming coffee being poured from a thermos jug into a cup held by a hand you will recall was shaking so much from the cold that you had to use a fast shutter speed to keep from blurring the picture. Or maybe it was the pause on that hot August afternoon at the little spring branch where watercress grew in the clear

cold water and where ferns trailed in the current which might otherwise be a forgotten detail. Don't overlook the camp scenes with the lucky nimrod's deer hanging from the rack or even the close-up of the blackened coffee pot and the liver from the freshly-killed buck sizzling in the frying pan.

There is no technical skill or trick necessary to get the types of pictures mentioned here. The only essentials are having your camera with you, recognizing the picture when you see it, and taking the time to compose and snap it. There's more to the chase than getting your limit as these types of pictures will show.

THE SELECTION of a low angle and framing with the ax provides a unique camp scene. Leica camera, 28 mm. wide-angle lens, Dupont Superior No. 2 film, 1/6th sec. at F:8.





INVERNIZZI

# INTERNATIONAL PORTFOLIO

35mm equipment was used by these two photographers from Italy:

#### ELIRIO IVERNIZZI RICARDO MONCALVO

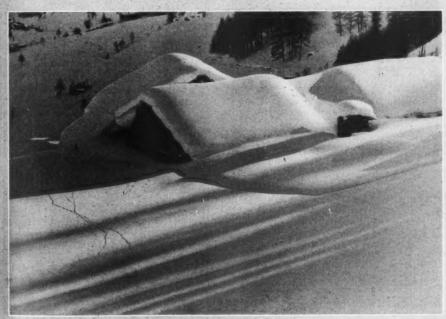


MONCALVO

IN THIS, the first of a series of International Portfolios which will appear from time to time, MINICAM presents the work of two men who have produced an outstanding Italian photographic publication known as FOTO QUADERNO. Elirio Invernizzi specializes in portraits; Riccardo Moncalvo in landscapes. The tremendous scale in some of Moncalvo's

landscapes is achieved by consigning foreground objects to one fifth or less of the total picture area—a feat in composition seldom attempted by American landscapists. All the pictures on the following pages were made on Isopan film with Leica cameras using 50mm., 90mm., or 135mm. focal length lenses. Portrait exposures varied from 1/60 to 2 seconds.

#### MONCALVO





INVERNIZZI



MONCALVO



INVERNIZZI



INVERNIZZI



MONCALVO



MONCALVO



SIMPLE EQUIPMENT can often be used for documentaries as it was in making this film "From Tree Trunk Into Head". Here Lewis Jacobs is directing a close-up showing the technique of the sculptor, Chaim Gross. The picture on the title page is from "The Market" by Eli Willis.



# *Creating*the Documentary Film

By ELI WILLIS

HE SCOPE of subject matter for documentary movie making is unlimited. In your own neighborhood there are undoubtedly any number of ideal subjects. A children's playground offers an excellent location for a highly entertaining documentary. The turbulent activity at a food market, a local parade, or the construction of a building, are fine sources of exciting documentaries. If you live in a rural area, the early morning chores about the farm, the plowing of the fields, or the gathering in of the crop, are interesting subjects that can be dealt with easily, using simple equipment.

But just what is a documentary? Nearly every time you go to the theatre you see a documentary film although it is usually called something else. "Newsreels," "The March of Time" and "Travelogues" are all non-fiction, documentary movies. There are also the many Army-Navy films, made under actual combat, that recount such battles as Iwo Jima and Manila, and the fine feature length documentary, Dwight D. Eisenhower's "The True Glory." Every year many hundreds of these movies are made ranging all the way from "newsreels" to "educational" films, from "industrial" movies to "travelogues."

MOVIE FEATURE



PHOTOGRAPHERS of today are becoming more and more aware that to capture and hold the viewer's interest a picture needs both aesthetic and functional qualities.

If a movie documents having time, limiting the subject to straight shots of gathering and pitching hay would make it pretty dull. But by showing the subject in relation to the people who do the having, and by the use of unusual lighting effects and camera angles, the film gains lasting interest.

If you wish to make an entertaining and interesting movie instead of simply a series of documentary shots, something must be done with the subject matter. The fault of most documentaries is that they do not attempt anything beyond a presentation of the subject. Such a descriptive film can have great value as a record or educationally, but it will hardly prove interesting to an audience unless there is interest in the subject matter. Statistics and facts, although worthwhile, are usually very dull. Organizing these facts to prove a point, if done well, can make them far from boring.

The "something" that must be done is the adaption of a theme or a point of view. It is necessary to take some "angle" on the subject matter at hand. By doing this, dramatization is possible. The movie takes on a structure and a unity which it otherwise cannot possess. Every shot, scene, and sequence can be planned, photographed, and edited to point up and establish the theme. Towards its exposition in the movie, all your capabilities as a movie maker can be used. Not only will the "shooting" of the film prove to be more fun but the finished movie will be much better.

One of the simplest ways to do this is for the movie to assume the point of view of the people involved. For example, suppose you wish to make a motion picture of a sculptor carving a head from a piece of wood. To many people this might seem a dull subject. Assuredly it will be a dull movie if you merely set up the camera and shoot the film without establishing a personal viewpoint. Let us try, instead, to tell the process of sculpturing by making it into a "story" in terms of the personal problems of the sculptor. For example, there is the difficult craftsman's job of carving, the tools which must be properly sharpened, and the model from whom the sculptor makes his preliminary sketches.

On a more intimate level, there are many personal things about the sculptor which can be shown: how he stops work to eat his ready-made sandwiches, the fact that he cuts his own hair, his odd facial expressions as he works, how he takes off his sweaters as he warms up to the work. What you have then achieved is a human, interesting story about a highly educational subject. Such a motion picture called "Tree Trunk Into Head," was made by Lewis Jacobs of the sculptor Chaim Gross.

The same principle of dramatizing in terms of the individual can be adapted to your movie whether it is about a farmer plowing his field or a mechanic at a gas station. In short, tell the movie in terms of the people involved and the problems they face.

This "story-telling" in terms of point of view does not involve acting or other studio methods unavailable to the average movie maker. It does require a clear conception of what is to be photographed, how the scene is to be composed, and where each scene will fit into the movie.

Without touching such things as natural light, setting, or action, the movie controls available for the documentary film making are innumerable. For example, careful selection of camera angle is an excellent means of effectively dramatizing a particular shot. The use of the pan, the dolly, the close-up and long shot are other basic tools available. Finally by efficient editing, the whole movie can be tied together.

In making a documentary it would be foolhardy to "shoot" whatever you see. The only result would be a lot of disconnected shots and wasted film. Some sort of planning is as necessary for this type of film making as for any other. Once the subject matter is selected and the point of view established, the next step is to write down a simple outline of how the movie will open, what will happen, and how it will end.

Even then the actual "shooting" should be held up until you become intimately familiar with the subject. If you are going

A PROFESSIONAL documentary group at work in the field. Joris Ivens is directing the cameraman for a close-up of the pre-electric washer days, in the film "Power and the Land".



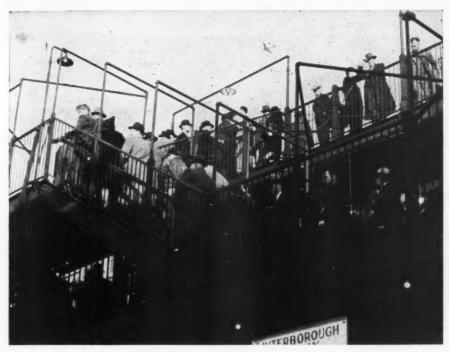
to make a movie about a food market, spend a few hours there without your camera. Walk around the place and become familiar with it. It would be a good idea to take along a pad and pencil and jot down first-hand observations of what you have seen. You can note places where you can set up your camera to get worth-while shots. Observe signs and other things that might help in making your movie without unnecessary titling or descriptive commentary.

• As for the actual shooting of the movie, don't be afraid of standing on Main Street, camera in hand, and shooting whatever you please. People are so used to cameras these days that ordinarily they will pay little attention. I, myself, have stood on Hollywood Boulevard near Vine Street for hours and taken movies without being disturbed. The only person who stopped me was an "extra" from one of the Hollywood motion picture studios. He wanted me to take a shot of him to include in my movie!

If you wish to get some particularly candid shots of people, you can shoot from inside your car, through an open window.

IN A DOCUMENTARY of the farm, you won't want to overlook some scenes of the children. Starting young to play on a tractor, they soon learn to help. Joe Clark selected this angle to minimize the size of the boy in comparison to the tractor wheel.





WHAT do photographers mean when they say of a photograph: "It has social significance." To some, this photograph is a pattern shot, to others it reveals New York as a busy city, but to the satirist Ralph Steiner and his co-worker Willard Van Dyke, who composed this picture, this scene says: "Men imprison themselves in cages of steel, as well as cages of the spirit. Up and down they go, around and around, on grooved paths, hemmed in by walls of their own making." Let's see now, which way were you going?

A long focal lens is particularly effective for getting close-ups without anyone being aware of what you are photographing. In the Hollywood movie "The Lost Weekend," which won the Academy Award last year, in order to get authentic shots of Ray Milland wandering up Third Avenue in New York City, they hid the cameraman inside a huge crate that was parked in the street. For the average moviemaker such methods of hiding the camera would hardly prove necessary.

Documentary movie making is especially effective for making a film with a message. Because of the reality of what is photographed, it is impossible to doubt what one sees on the screen. A particularly worthwhile movie made by Civic Films,

Inc., and called "The City," showed the necessity for better city planning to make our communities more suited for enjoyable living. A Government-sponsored film was called "Power and the Land." It told how helpful rural electrification is in easing the farmer's tasks and in providing a fuller life in our rural areas.

Such types of documentary films are not outside the scope or ability of the average movie maker. Does your neighborhood need a new school or additional traffic lights? Make a documentary movie about it. It will prove not only highly enjoyable but may also serve as a help in your community. If you have a movie camera, all the other ingredients for making a documentary are at your doorstep.



A Report On the Jap-built Precision Miniature Camera

By George Lee

POR A LONG TIME the Japanese-built Canon precision miniature cameras were like ghosts—often heard of but seldom seen. Then came V-J Day, the occupation, and now, finally, it is possible to analyze the famous Canon and compare it with better known cameras.

Outwardly the Canon looks like a hybrid cross between a Leica and a Contax. But make no mistake about it—the Canon has more in common with the Leica and Contax than mere resemblance. Say what we may about the Japanese tendency to imitate, they are extremely clever when it comes to combining the best features of several instruments into one product. The Canon is truly a precision piece of equipment. Nothing has been spared in its optics or machinework; in fact, there are few American cameras that can compare

with it in workmanship. Here is the technical data on the Canon as revealed by careful analysis:

Film Size

Standard double frame 35mm picture size 24mm x 36mm, takes either Leica film magazine or standard daylight American film cartridge.

Lens

50mm (2-inch) F:3.5 Nikkor lens manufactured by Kogaku. Six element Anastigmat.

Shutter

Cloth focal plane (self-capping) shutter with shutter speeds of 1 sec. to 1/500 sec. Shutter travels from left to right upon release.

Rangefinder

Coupled superimposed rangefinder with (Continued on page 141)



### Christmas is Colorful

# . . . and every colorful moment of it is yours to capture and to re-enjoy in Kodak color photography

CHRISTMAS is gold and silver, it's red and green, frosty blue, and warm with the glow of hearth fires. If you own a camera—any camera—then the color of Christmas is yours to photograph—simply, surely, beautifully.

There's Kodacolor Film for roll film cameras... there's Kodachrome Film for home movies, for Bantam and 35mm. cameras, and for sheet film cameras... and there's the new Ektachrome Film in sheets, which you can process in your own darkroom.

Discover for yourself the deep satisfactions of color photography through one or several of Kodak's color processes. See your favorite Kodak dealer... Eastman Kodak Company, Rochester 4, N. Y.

IT'S KODAK FOR COLOR

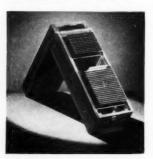
Kodak

# BULLETINS

This Christmas, photographic gifts will again be feasible. Not everything you would like to give—or receive—is available, even though Kodak production of many items is setting new high levels. There's still a deficit from the years when all photographic products went to war, and many articles are swept from your Kodak dealer's counter almost as soon as they arrive. But you'll find many of the things suggested below—if you do your Christmas shopping early.



If your gift is intended for a miniature Kodachrome enthusiast, an indexing or storage device for those much-prized 2 x 2 slides is bound to be welcome. Kodaslide Sequence Files (below) are neat, rugged, very conveniently designed for projection. And for negatives, the new Kodak Negative Files are worth checking; they're really good!





New albums and snapshot wallets (left) are always appropriate gifts. This year, Kodak is providing an extensive series—nine different types in all... There are also frames for Kodachrome Prints—which, complete with print or with print-to-come, make pleasant Christmas remembrances.



There are many camera accessories which make attractive gifts ... For example, a device such as the Kodak Hand Strap (right), which furnishes added convenience and safety in carrying the camera ... possibly a new cable release ... or a set of exposure guides ... Then, too, there's film—either Kodachrome or blackand-white—possibly the best gift of all at Christmas time.

Darkroom aids always rate a warm reception. A Kodak Miniature Paper Board (left) is ideal for making uniform album-size enlargements-and also for making black-and-white negatives from Kodachrome transparencies, by enlargement. The Kodak Automatic Tray Siphon and the Kodak Washing Assembly are good gift items-and likely to be extremely helpful to the print maker who receives them. Aids which help keep the print collection in order-such as a Kodak Thermount Iron (below) and a supply of Thermount Tissueare also good ideas.



Units of the Kodak Combination Lens Attachments Series (left) make excellent Christmas gifts. Such items as a lens hood, a new filter, an adapter ring, possibly a Pola-Screen—they're always useful, and the trim styling and attractive finish of these units are things in which a camera owner can take real pride.



Cameras will probably be more scarce than any other item this Christmas. That's only natural; remember, for several years no cameras were made except for the armed services. And the demand for cameras is unprecedented.

So, if your Kodak dealer can't

supply that new Monitor, Vigilant, Kodak 35, Kodak Reflex, or Medalist II by Christmas timedon't find fault with him. These cameras are being turned out as swiftly as Kodak's expanded production facilities permit—and every one of them is a camera well worth waiting for.

# LUMENIZING LETS OUT THE LIGHT

#### —For Projector Users, It's the News of the Year

Lumenizing, Kodak's new hardcoating process for lenses, was announced in these columns several months ago.

Its first application was on the lenses of fine postwar Kodaks the Kodak Reflex, Kodak Medalist II, new Ciné-Kodaks, and others

Now it's being applied to the lenses of Kodak projectors—Kodascopes, and the Kodaslide Projectors—with results that are little short of miraculous.

In general, Lumenizing increases the light output of the already-efficient Kodaslide Projectors by approximately 50 per cent! That's additional illumination actually delivered to the screen—which is what counts in projection. And the light output of Kodascopes is increased approximately one third by Lumenizing.

There's a quality gain, too—a definite improvement in the contrast, crispness, and apparent definition of the screen image. This quality gain—which inci-

dentally gives the effect of still greater image brilliance—is not measurable in exact percentages. However, it's safe to say that pictures projected through a Lumenized optical system have almost twice the apparent brilliance of those projected through the same optical system before

#### More Contrast, Color Purity

Lumenizing.

The quality improvement is especially evident—both in black-and-white and in Kodachrome—when there are strong dark areas in the scene. Lumenizing reduces the over-all light-scatter that is characteristic of many non-Lumenized optical systems—so, there's no "graying-down" of the strong blacks, and all colors register with their full richness and purity.

To the projector user who is proud of his camera work, the gain in projection contrast and color purity may be more important than any other factors. But there are further advantages, in the new free choice between larger and brighter screen images with projection lamps of the same wattage, or images of the same size and brilliance with projection lamps of lower wattage, longer life, and cooler operation.

In Lumenizing the optical systems of its projectors, Kodak as always is doing a thorough job. Lumenizing is being applied to every surface where it is advantageous—all surfaces of the condensers, the heat-absorbing glass, and the glass-air surfaces of each lens element—so that internal reflections and flare are cut to an absolute minimum throughout the entire system.

Check one of the new Lumenized projectors on the screen—and there's where you'll really discover the advantages Lumenizing brings.

For Kodachrome Users—Kodak is publishing a new magazine, Kodak PHOTO, for users of Kodachrome Film. Twenty-four pages, 12 in full color, it is not designed to match the regular photographic magazines in scope or frequency; it is planned strictly to provide the Koda-



chrome user with technical aid, practical hints, seasonal suggestions. There's no subscription price; mailing lists are made up from the return addresses on rolls of miniature Kodachrome Film (35mm. or Bantam) sent in to any of the regular Eastman Kodak Company stations for processing. Each user's name thus goes automatically on the Kodak PHOTO list, and remains as long as receipts of film show he is still actively interested in the use of Kodachrome.

Kodak's magazine for the movie maker, Ciné-Kodak News, has also resumed publication—as a full-color magazine similar in size and format to Kodak PHOTO.

KODAK products are sold through Kodak dealers, any of whom will be glad to complete descriptions of Kodak products which are mentioned in these pages. Usually, too, they will give you opportunity for firsthand inspection of the advertised items.

In matters of general photographic information your Kodak dealer will be found to be well and soundly informed.

Kodak



ACTUALLY, the freshness of Kodak's new Universal M-Q Developer makes even the proverbial daisy seem jaded.

In its metal foil envelope it is sealed from light, from dampness, from all possible contamination. It just can't go stale. And it's universal an excellent developer for plates, films, and paper.

Handy package, isn't it!
Just enough chemicals to make
a one-time batch of developer
—sufficient to process 3 rolls
of 620 film, 12 sheets of 5 x 7inch film, or 6 dozen sheets of
2½ x 3½-inch paper.

Pull a few packages from the dispenser on your Kodak dealer's counter; you may need them sooner than you think. Eastman Kodak Company, Rochester 4, N. Y.







For a little job...a nickel's worth of developer. Premeasured in two protective metal foil envelopes, clipped together in a match-book-style folder.

You mix as usual. Make what you need; use what you make; no surplus to bottle and store.

Print Developed in KODAK'S NEW UNIVERSAL M-Q DEVELOPER

for film, plates, paper

# Photo by Wood Whitesell

A. AUBREY BODINE F. P. S. A.



The story of how Bodine came to be Baltimore's triple-threat man -- a newspaper photographer, salon judge, and the year's topranking salon pictorialist.

#### By Jack Wright, F.P.S.A.

RECOGNIZED as one of the country's top newspaper cameramen,
A. Aubrey Bodine is at the same time one of the country's best pictorialists.
To make this situation even more remarkable, all the photographs Bodine sends to salons are ones he has made on newspaper assignments.

Two photographs published in the rotogravure section of the *Baltimore Sun* on November 18, 1945, typify Bodine's versatility. One is a picture which, though

ER

powerful in a news way, reveals the trained eye of an artist. Taken from a plane, it shows tiny figures dangling from parachutes as they drop from the belly of a second craft. Trans-World Airlines awarded this picture the \$250 top prize in a contest featuring hundreds of airplane pictures published in newspapers and magazines.

Bodine didn't get a dime for the other picture but it gave him even more satisfaction. It is entitled: "Rowing at Ebb



CLIFF SCALING SOLDIERS provided Bodine with one of those unusual assignments where he had to "look down" on his subjects.



Tide," and shows a man rowing a tiny boat in the "wettest" water you ever saw, with a glowing, pearly morning sky in the background. This picture won first honors in the final Continental Print Contest of the Photographic Society of America, no small achievement. (See MINICAM, July, 1945, page 66—Ed.)

Two other pictures tell something about Bodine. One shows a couple of mountain soldiers, photographed on maneuvers with the ropes of cliff fighters looped around their shoulders. It is a good shot, but its companion picture is even more illuminating. This shows the conditions under which the first picture was taken. Bodine and the soldiers are roped together a la Alpine climbers on a vertical pinnacle of rock where it is obvious that one false step would send them plunging 2000 feet straight down. On Bodine's forehead is what appears to be sweat and his facial expression implies that he might like to be somewhere else-in his

dark room at the Baltimore Sun office, for instance. Be that as it may, the point is he did get the picture.

Bodine went to work on the Baltimore Sun right after leaving the St. Paul's Episcopal School in 1925. Several years previously he had been attracted to photography and during his first years on the Sun performed the customary jobs of a cub photographer which included sweeping out the dark rooms, mixing hypo, loading film holders, and everything else the staff photographers enjoyed not doing themselves.

Gradually Bodine began to capture the attention of his superiors. All his pictures were the clean, sharp news shots a competent cameraman was expected to turn in, but now and again he would produce a picture with a delicate pictorial quality which not only caught the eye of the city editors, but brought in notes and phone calls from subscribers as well.

Bodine's salon achievements added to his prestige in the Sun office. He started sending out salon prints at the age of 18. His first entry was in the salon of the



EACH WINTER a small army of early-rising Maryland hunters take to their blinds, and with the help of decoys, duck callers and sometimes a bottle of snake bite remedy, wait for wild ducks to come within shooting range.



Pictorial Photographers of America—where two were accepted. This helped confirm the judgment of the editors that in Bodine they had a remarkable cameraman. Soon after, he was placed in charge of the Sun's rotogravure section.

Rotogravure work suits Bodine fine because it permits him to include pictures of breath-taking beauty in his photographic coverage. A layout of photographs of the start of the duck-hunting season on the Chesapeake, for instance, shows not only shots of men, guns, dogs, decoys and the other paraphernalia of hunting, but several dramatic into the light shots of birds and hunters at dawn. Nods of approval from editors and flattering requests from subscribers to buy a print attest to the popularity of these. Bodine's success has by no means been

founded upon lucky breaks. For the most part he has relied upon his own ingenuity and quick thinking. A few years ago he went to one of Maryland's Gretna Greens to get pictures of a "marriage mill" in action. He made arrangements with a "marrying parson" to take pictures and soon had a fine shot of two couples who had come from a Pennsylvania mining town for a double wedding. The girls, however, became so excited after having their pictures taken that they refused to go through with the ceremony. With the bridegrooms practically in stitches, Bodine vanked the film from the opposite side of the holder and gave it to one of the grooms. The ceremony proceeded and the boys got their brides—and Bodine went home with his photograph.

Aubrey Bodine often goes to great and

"CHARGING THROUGH SMOKE SCREEN" proved popular with salon judges as well as the public.



unusual pains to arrange his pictures. Once everything is set he exposes a single negative and is ready for a different scene. At a United States Military Academy he was once asked why he did not make a second negative of the same shot "just to be on the safe side," Bodine replied: "When you know what you want and how to get it, one is enough." He holds no brief for the "percentage" method of taking pictures, that is, getting as many shots as possible in the hope that one of them will be usable.

Another characteristic of Bodine is his patience. One time, while on a trip in Maryland, he set up his camera to photograph an old house. He waited five hours until the sun gave him the shadowy effect on the old bricks that he wanted.

One of the assertions of those who

criticise the salons is that those who contribute to them do so for only a few years and then drop out. Bodine, however, has been contributing steadily since 1925. "The salons give me a gauge to apply to my work," he said. "Competition with other amateurs keeps me on my toes and helps me keep my newspaper work up to snuff. If it were not for my salon work, I would not put half as much effort into each newspaper assignment. Salons are a goal I enjoy shooting at." (Bodine should derive rich satisfaction from his last year's shooting. Annual statistics on salon participation show that he has won the enviable position of top exhibitor of the year with 87 prints hung in 24 salons. The Photographic Society of America has just honored him with a Fellowship in the Society.-Ed.)

Bodine has a knack for reflecting the spirit of the times in many of his exhibition pictures.



Bodine believes that pictorial quality in newspaper pictures definitely pays. "It is easy to spot a newspaper photographer who has had some art training or is interested in pictorial photography," he said. "It quickly reflects in his work and editors are eager to use pictures which have excellent print quality and dramatic impact. This is eventually reflected in the pay envelope."

Practically all of Bodine's exhibition photos have appeared in the Baltimore Sun. "I try to cover assignments in such a way as to have something available for exhibition," says he. "I have hundreds of negatives which could be exhibited but I do not bother with most of them for many reasons—principally because I do not like the subject. Those I print up are usually selected because somebody wrote in to the paper for a copy or I promised a print to someone."

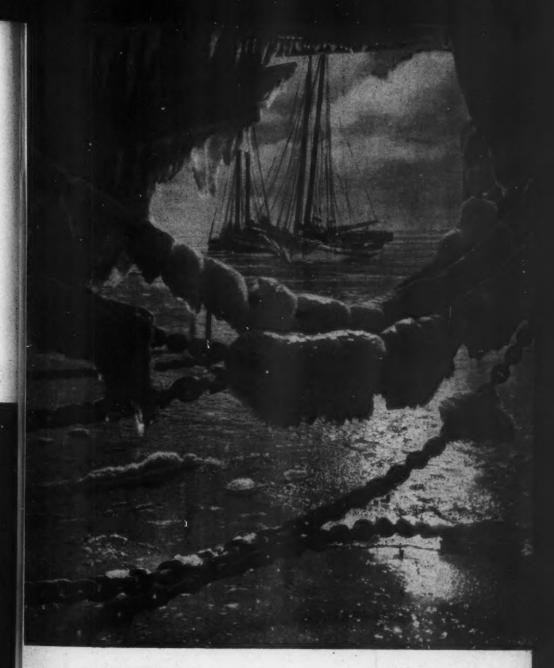
Years before glossy paper was common in exhibition circles, Bodine used it frequently in salon work. "I wanted to impress the judges with the importance of good technical quality," he said.

Now that Bodine has served on many salon judging juries himself, he feels that: "Most attacks on salon judges are unjustified. Regardless of their decision, the judges are heaped with abuse." He is too good a photographer, however, to claim that the best picture always wins. He tells this story of one of his own pictures: "Hoping to make a 'different' picture of perhaps the most photographed object in the world, the Washington Monument in Washington, D. C., I used a wide angle lens and infra-red film. The picture showed the white monument looming in the distance while close at hand, repeating the lines of the monument in minia-

(Continued on page 134)

TWO LITTLE ONES push a big one around and get away with it. This wartime photograph "Baltimore Harbor" netted Bodine the first prize for best print of the year in the 1946 Continental Print Contest sponsored by PSA, His "Rowing at Ebb Tide" won the same award last year.





OYSTER BOATS, FROZEN IN

A. AUBREY BODINE, F.P.S.A.



THREE PICTURES of a piece of corrugated cardboard illustrating the effects of different lighting. Figure 1 was made with top lighting only. If, instead of the cardboard, a man's face had been photographed with this lighting, the highlight detail would have been good, but the shadows would have been too dark. Figure 2 was made with the same top-light position plus a camerahigh secondary light. This lighting effect, with its shadow detail, is desirable for male subjects. Figure 3 represents flat "shadowless" lighting which is unsuitable for male character portraits.

#### TEXT AND ILLUSTRATIONS BY DON NIBBELINK, F.R.P.S.

HEN USED CORRECTLY, two simple, inexpensive lighting units are all that are essential to produce excellent portraits of men. The trick is to use these lights in such a way as to emphasize the one thing the average man is interested in having revealed in his portrait—his character.

Most authors on the subject of portrait lighting insist that the main source light should be low enough to illuminate the eyes. While acceptable pictures of men can sometimes be made this way, the low main light will also illuminate the tiny shadows and general texture of the skin. Flatly lighted faces will appear naturally less textured and wrinkles at the corners of the eyes, at the bridge of the nose, and on the forehead, will be minimized. For this reason, a low main light and flat lighting is particularly suited to women who, bless 'em, won't stand for having a single wrinkle show.

With men, it's different. A furrowed brow bespeaks character and a man who has distinctive facial lines which are a part of his character doesn't want them erased with the conventional wrinkle-remover lighting. Therefore it is up to the photographer to emphasize the character lines the man wants to preserve. One way of doing this is to use a high main-source light.

The eye illumination for a portrait made with a high main-source light may not come from this light at all. In the superlative picture of George Bernard Shaw, by Yousuf Karsh which appeared in Life Magazine recently, the main light source was high and close enough to Shaw to strongly illuminate the playwright's nose and brow—but the eye illumination was entirely from a secondary "fill-in" light.

It is impossible to lay down a specific formula for the placement of a high mainsource light because the lighting set-up that is right for a person with normal features may require minor changes for a person with deep-set eyes. Generally speaking, however, the arrangement of lights about to be described will work so



FLATTER A WOMAN with "wrinkle-remover" lights and you make a friend for life; erase a man's character lines with the same lighting and he'll probably resent it. For the above portrait, the main light source was placed high and close to the subject to accentuate his strong facial lines. The fill-in light was intentionally made weak in order to produce hard eye shadows. Printed on 14x17 tapestry-type paper and given a coat of varnish, this portrait has unusual "carrying power."

well for portraits of men that even a beginner can produce a good portrait on his first attempt.

#### The Equipment Needed

The most important light is the main source light. This is the light which will provide most of the illumination for making the exposure, and at the same time provide desirable facial roundness and skin texture. In short, the main light is a sort of an indoor sun to be moved about as you desire for best results. The type of light used for the main light source is not important as long as it is sufficiently bright. It can be a No. 2 Photoflood in a reflector, a wide-beam spotlight, or a bank of fluorescent tubes. The secondary light can be exactly the same as the main light insofar as wattage is concerned. Methods of controlling the effect of this light upon the subject will be discussed later. A reflector is also important-but it makes very little difference what type of reflector is used. A cardboard reflector costing only a few cents will serve very well for portraiture.

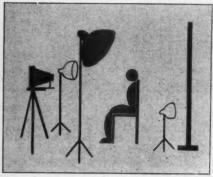
Let us assume that you have posed a subject for a head and shoulders portrait, arranged your camera in shooting position, and have turned off all except the normal room lights. The best way to light for a portrait is to turn on only one photo light at a time and study its effect upon the subject. The main light, of course, is turned on first because it is to be the basic illuminating light. This automatically introduces a three-part problem: how far to the side should the main light be placed, how high, and how close to the subject?

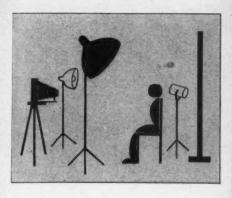
#### Main Light-How Far to the Side?

The main light should be kept within a 30° arc to one side or the other of the subject's nose, regardless of the direction in which he happens to be looking. Does this seem a little confusing? If so, imagine that a straight line extends out from the subject's nose in the direction in which he is looking. Now mentally construct another line in the same plane and 30° to one side of the nose line. Construct a similar line on the other side of his face.



A GOOD way to pose a male subject for a portrait is to seat him facing to one side of the camera with his head turned in the direction of his forward shoulder. As a general rule, the camera level should be at the same height as the subject's eyes.





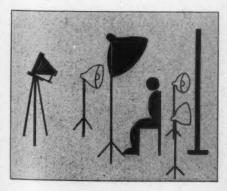
SKIN TEXTURE is often desirable in the portrait of an elderly man (in the original of this print you can actually count the skin pores). If you value your own hide, however, don't try to photograph a woman with lighting that emphasizes skin texture!

You now have two thirty degree angles on each side of his face or a total of 60°. The main source of light should be placed somewhere inside this 60° angle.

Main Light—How High?
The main light should be approxi-

mately 2 to 3 feet above the level of the subject's head. This may have to be modified somewhat by raising the light stand higher if a very intense light source is used. The main light should not, however, be placed lower than about two feet

THE MAIN LIGHT source can be placed high even for high-key pictures. The high-key effect is retained by placing the fill-in light close enough to illuminate the shadows. High-key negatives are usually a trifle under-exposed and overdeveloped for best results.





above the plane of the subject's head. There are two reasons for this:

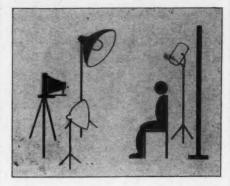
- 1. The light may be uncomfortably warm to your subject.
- Since the light intensity falls off rapidly as the light-subject distance increases, the forehead may receive proportionally more light than will the rest of the face.

#### Main Light-How Near?

With the main light adjusted for the proper height and placed in the 60° zone in front of the subject's face, slowly move the light toward the subject. Two things will tell you when you have the main light in just the right spot:

- When the shadow of the nose extends about half way down to the lips.
- When the eyes do not reflect the main light as seen from the camera position. In other words, the eyes should be in shadow while the forehead, cheek bones, nose and point of chin should be brightly lighted.

WRONG. The main light and fill-in light are almost equal in effect upon the subject's face. Notice how undesirably broad this equalstrength lighting makes his face appear. PORTRAIT OF AN OLD MAN (opposite). Here a great deal of light was directed to the subject's head to emphasize his hair. The main light source was also placed high and close to his face to bring out the character lines. The catchlight in the eyes is from the fill-in light.



When these conditions have been properly fulfilled, the basic light has been correctly placed for this particular lighting system. The eyes may look like deep sockets and the shadows black and devoid of detail. Don't let the rather drastic lighting effect at this point discourage

RIGHT. The same subject with better lighting balance. The improvement was made by moving the main light source more to one side and using a weaker fill-in light.







you—it is exactly as it should be.

Now we are ready to open up those dark shadows with our secondary light. Again, the type of light is not critical but it should be in some sort of reflector.

Placing the Second Light
This is easy. Simply move the light

close to the camera and to the opposite side from that occupied by the main light. See those shadows lighten up? This is one of the main functions of the "fill-in" light. The other purpose is to provide a pair of catchlights in the subject's eyes.

(Continued on page 143)



A SMOKEY DAY ON THE CALUMET

D. WARD PEASE

## Let's tone it blue

By D. WARD PEASE

I BELIEVE I was the first in our camera club to make use of a means of gold toning prints to a blue color. It happened that we had on display in the club rooms a one man show by Dr. Ruzicka with some beautifully blue-toned snow scenes. When I ran across a formula for getting those tones, I tried it. Then, as other club members became interested in the formula, mimeographed copies of it were in as much demand as hot dogs at a picnic.

To begin with, it might be well to clear up some misconceptions regarding gold toning. There seems to be three general types of formulas, among which Eastman No. T-21 gives perhaps the best sepia tones. Another formula makes use of thiocyanate with the gold chloride but one of the club members who tried it was dissatisfied with the slight greenish-blue toning that resulted. The formula (of which there are many variations) which makes use of gold chloride, thiourea, or thiocarbamide (another name for the same thing) and acid, is the one we liked the best.

There is nothing new about the use of gold toning in photography. It was widely used forty to eighty years ago when the only way to get a good print from printing-out paper was by means of gold toning. An elderly friend of mine once told me of his adventures with a portrait studio houseboat in 1865. Traveling down the Wabash, Ohio and Mississippi Rivers in the houseboat, taking pictures along the way, he used considerable quantities of gold chloride. To some people, running out of gold chloride hundreds of miles from nowhere might have constituted a problem. Not him. Whenever he needed more he simply made his own with a \$5 gold piece and some aqua regia.

Many variations on the formula that I started using have been published, but I have been too well satisfied with the original formula to bother with the others. About the only variation I have tried has had to do with the acid, and that was forced on me by circumstances. The formula specifies five or six drops of concentrated sulfuric acid. My first trial was with some acid borrowed from a lab. The formula worked, so I bought a supply of my own. On the second trial I had poured out the gold chloride and the thiourea, but the stopper in the acid bottle was stuck and the knob broke off. I had too much money in the tray to throw away, so I tried the only acid that I could find, vinegar. It worked. Since then I have used only acetic acid (that is the acid in vinegar, you know), since this is usually on hand for fixing baths and short stops anyway. Some published formulas recommended citric and other acids, but I don't think it makes much difference which acid you use so long as the right acidity is obtained.

The print for gold toning must be made with the toning in mind. By this I do mean that some special degree of contrast other than that desired in the finished print is required. The contrast does not change in toning. Better not use a hardening fixing bath—one of the "Acid Hypo" formulas that you buy in a can all weighed out works all right. I have also used F-24, a formula consisting of hypo, sulphite and bisulphite. Fixers like F-1 or F-5 contain-

ing alum seem to inhibit the subsequent toning operation.

To be evenly toned, see that your print has been thoroughly washed. When I want to be absolutely sure, I wash two 14x17s back to back in running water for one hour.

Much has been written about the necessity for using an especially warm toned print in connection with gold toning. Recently I read an article which described at great length a series of experiments conducted for the purpose of learning how to control the warmth of tone in an original print so as to obtain just the right amount of blue in the final print. I have no desire to get any more blueness than I obtain by using the same developer for all prints—those to be toned as well as those to remain untoned. D-72 developer used at a ratio of one part developer to four parts of water works very well with Opal projection papers. If you want a much more brilliant blue color, it may be obtained with iron toners. Such brilliancy may be all right for a blueprint, but it is out of place in pictorial photography. The same is true of many other wild tones obtained with dye toners.

With these preliminaries disposed of, let's get to the formula and its manipulations. There are two stock solutions.

- Gold chloride, 15 grains (or 1 gram, the size tube in which it is sold); water (distilled), 2 ozs.
- 2. Thioura, 1 oz.; water, 20 ozs.

It is well to make up the latter stock solution in smaller quantities, keeping the same proportions. For use, place 6 drams of the thiourea solution in one pint of water. To this add slowly (with stirring) one pint of water to which 4 drams\* of gold solution have been added. The toner must be acid to work. As mentioned above, I have used the five or six drops of concentrated sulfuric acid as called for in the original formula, but prefer 4 drams of 10% acetic acid. A dram or two of 28% acetic acid will do as well. I use the 10%

\*1 dram equals .125 ounce.

(Continued on page 140)

### **Bob Coburn's advice on how to shoot**

# - ACTION STRIPS IN SEQUENCE

by Hal Herman

ACTION PICTURES have a universal appeal unrivalled by any other type of photography, according to Bob Coburn, director of still photography at Columbia Pictures Studios.

Proof that action pictures literally command attention is offered by the motion picture industry itself; a multi-million dollar business based on picture sequences.

The first essential of making good action strips, is careful planning. Coburn is very emphatic in listing the elements which must be mastered by anyone seriously considering the making of first-class, saleable action strips.

These elements, are: STORY, SUBJECT,

LOCALE, BACKGROUND, LIGHTING, MOOD, COMPOSITION and EXPOSURE. Planning enables all of these factors to be tied together to form a smooth sequence. You must also select, of course, the proper equipment for the job, and the film emulsions best suited to the purpose.

Before examining one of Bob's action strips, taking it apart to see how it was made, let's listen to what he has to say about the hurdles listed above:

Story: "The very essence of your action strip is the idea you're trying to get across. It must have a beginning, a middle and an end. If you figure out a good climax for the strip, you're likely to have something an editor will buy, but a good





climax is just as important if the pictures are destined for the family album.

"The story should be seasonal, timely, or of general interest. If intended for sale rather than the family album, it should be suited to the publication outlet you're trying to hit. Seasonal means skiing, skating and snow pictures in Winter; Hallowe'en, football and Thanksgiving pictures in the Fall; bathing girls, swimming, speed boats and beach or mountain resort activities in Summer: wild flowers and Easter fashions in the Spring. If you're trying to sell, shoot months in advance so as to have seasonal pictures ready when the editors need them. Most editors require material from one to three months ahead of their publishing date.

Subject: "Since your story will be told through the manipulation or movement of your subject, be sure to select a subject qualified and fitted to perform the action that makes up your story. This may sound basic, but you'd be surprised how much trouble wrong choice of subject can cause. Locale: "The nature of your story and type of subject will usually influence your choice of locale. For instance, if you have a pretty girl in a bathing suit as your subject, you'll choose a beach, swimming pool, or for shots against the sky maybe a sand dune to give an authentic outdoors atmosphere. The nearer at hand you can find the locale you want, the less your worries about transportation and the limited time of your subjects. Famous people, sports stars, dignitaries and movie folk are usually busy and in a hurry. Adjust your planning accordingly.

Backgrounds: "Play safe, keep backgrounds as simple as possible and in keeping with your story. Confusing backgrounds detract from both subject and story. Another bosic point? Sure! But often overlooked. A good example of what to avoid is found in those old home snapshots where clothes on the line blend into your girl friend's hair; or wire fences, trees, and signs clutter up the background and ruin the good qualities of your shot.





For reproduction quality, don't forget to keep your backgrounds in contrast (different shade) to your subject, so there is separation in tone between subject and background. For outdoor pictures, where you'll eventually shoot most of your action strips, the sky is as fine a background as you could desire—and it costs you nothing. If clouds are visible, add contrast by using a filter.

Lighting: (Exterior) "Don't attempt to make outdoor pictures in bad light; especially action shots. You'll waste your film, and the time of yourself and the subject. (This isn't true of some news shots, where the urgency of the picture may make it important regardless of lighting.) For action strips, take advantage of bright sunlight and avoid the hours between 11:00 a.m. and 1:30 p.m., when overhead sun causes harsh, undesirable shadows under eyebrows and chin. For outdoor work, buy or make up some reflectors and use them on every shot, where action is controllable, to fill in objectionable shadows.

Lighting: (Interior) Until you advance into the ranks of the professionals, keep your lighting as simple as possible. Make your subject, and not the lighting, your picture. You can do nicely with four lights: your main key light, fill-in light, back light and a light to illuminate the background. Whether you buy or make your own equipment, be sure to have at least three of these lights controlled. By controlled, I mean spot lights or those with doors attached so you can shade off areas where your lights overlap. Otherwise you'll get just flat, unattractive pictures with no halftones or shadows in them. Also, where your lights overlap, you'll get hot, over-exposed areas.

"Make your key light the main source of illumination on your subject. Never have your fill light strong enough to throw a double nose shadow. Diffuse your fill-in light by using a single or double thickness of black gauze or frosted gelatines. Put life and action into these interior-made pictures, portraits or semi-close-ups, by





means of animation in eyes, features, lips about to speak—the poise or simulated movement of a hand.

Mood: "The mood of your action strip will be influenced by your type of story light, gay, somber, dramatic or amusing. Make sure your subjects don't get out of character and do things, or take gag poses, which won't fit into the story you tell.

Composition: "Don't worry too much about masterful composition when you're shooting fast action pictures. Working against the proper background (there's that word again) just be sure to keep all of your subject, or subjects in the finder, with no legs or arms cut off in the frame line. Get your action while it is happening—and take time to improve the composition in the darkroom.

"Here's another tip which may save your film and your temper. While framing the subject in the finder just before shooting, be sure to allow room above, beside or below—depending upon which way he will move when the action takes place. Don't let divers plunge out of the bottom of your frame, nor let dancers leap up through the top of the picture—and allow enough space ahead of a running horse so you won't cut off his head. Cultivate the skill of anticipating the action so you'll be set to shoot when it takes place.

Exposure: "Follow your exposure meter. Try for negatives which will print on No. 2 paper. This, in my opinion, is the best density for enlarging. I frequently use shutter speeds which cause a slight blur of a hand or foot to point up the action. But don't overdo this. I always try to keep the main interest of the picture: heads, faces and eyes, needle-sharp. For instance, keep the man with the football (main interest) in focus, even if the other players are blurred.

Equipment: "In shooting action pictures outdoors in bright sunlight, my pet camera is a 4 x 5 Graflex with 8½" Cooke-Aviar, F:4.5 lens (uncoated). I use a standard cut film magazine loaded with Eastman Super Pan Press, Type "B".





"I personally prefer this camera," Bob explains, "because of the ease of following action and focusing. Perhaps the best way to illustrate my ideas on what we've been talking about, would be for me to break down the planning and shooting of an action sequence I did for Columbia Pictures some time ago.

"We wanted to do some pictures on Marc Platt, a new dancing star from the Monte Carlo Ballet, who had been placed under contract at the studio. I'd shot action pictures on dozens of screen dancers, including Fred Astaire, Ginger Rogers, Bill Robinson, Vera Zorina, Gene Kelly and many, many strips on Rita Hayworth.

"In planning my story theme, I wanted to make this one different. At that time the topic most talked about all over the world was the end of the war in Europe. That was it! I would do an action strip on Marc Platt, in which his dance would symbolize V-E Day. Thus, I could tie my story in with current news interest, and

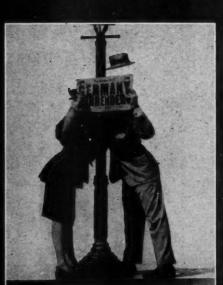
try for something more than just another series of dance pictures.

"With my story and subject taken care of, I then decided to use the simplest possible background—a plain white backing right on the studio lot, with natural sunlight (and reflectors) for illumination. I talked over the idea with Marc, and we planned the animation and movement of each shot until we knew exactly what we wanted. Action would center around one prop, a solid lamp-post, plus the important newspapers.

"With the Graflex camera, we went out to the white backing, set our reflectors and started to work. Instead of the usual procedure of shooting a dancer in action until I felt I had covered the story, Marc and I worked on each position of the dance as a specific and definite shot.

"Timing — the coordination between camera and dancer—was achieved through a one, two, three count, the shut-

(Continued on page 142)







A MONTHLY DISCUSSION OF PICTURES BY AXEL BAHNSEN, A.P.S.A.-F.R.P.S.

HE COMMON FAULT with most amateur photographers is that they take their camera and their darkroom technique too much for granted. They have not become thoroughly acquainted with all the variables that are inherent in photography. Whether it is a box camera or a five hundred dollar super-duper, you cannot take the instructions of the manufacturer for granted. You must become thoroughly acquainted with the limitations of the camera for there hasn't yet been designed a camera which can do everything-even less, think for you.

Before taking any pictures, if you are going to do your own processing, it is advisable to study a good book of instructions on film developing, and if the instructions say a developer must be used at a given temperature, use it that way. Keep tabs on your developing time, the short stops, the hypo bath, the washing, and the conditions under which the film is to be dried. Even though you are sure that there are no chemicals on your hands and towels, take precautions that your fingers never touch the emulsion of the film. Check your enlarger, see that the condensers, ground glass, and lens are all clean; check your printing ability, to be sure that you are working within the

(Continued on page 130)





M I N I C A M PHOTOGRAPHY

# PHOTO DATA

CLIP SHEET FOR PERMANENT REFERENCE

### Reducing Solutions for Ansco Color Transparencies

(from the Ansconian)

Ansco color photographs which are overly dense because of underexposure or which have slightly incorrect balance bacause they were exposed by illumination which was not of correct color quality are sometimes salvagable by aftertreatment in reducing solutions. The Ansco Research Laboratories have worked out a set of formulas for reducing selectively each of the three dye layers. These reducers act slowly enough so that the progress of the treatment can be observed and controlled without undue difficulty.

The density reduction effected when minor errors in color balance are being corrected is small enough so that a well exposed transparency with saturated colors is not spoiled. However, transparencies which are even slightly overexposed to start with can be changed in color balance only at the expense of an already thin image.

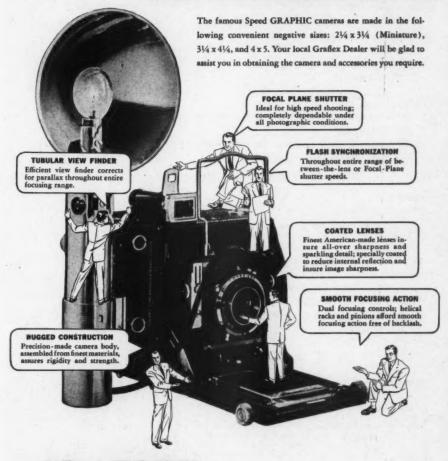
When a transparency shows good color balance but is simply too dense from underexposure in the camera, satisfactory correction can be achieved to the extent of compensating for approximately one full lens stop underexposure.

Under these circumstances the yellow reducer should be employed first, followed by the cyan and magenta reducers. If a different order is followed, the dye bleached by the earlier treatment will be partially or wholly recolorized during subsequent reducing operations. The yellow reducer, for example, tends to counteract the effect of previous magenta reduction.

The solutions are what is known as proportional reducers, that is, they tend to bleach the heavier dye densities at a faster rate than the lighter areas. Since in color balance correction it is the lighter areas that are of greater importance and which therefore most need to be changed care should be exercised that the darker parts of the picture are not reduced too far. For the same reason the solutions are not well adapted for use with Ansco Color Printon in which the shadow areas will be considerably weakened before sufficient change has been effected in the middle and light tones. However, as an emergency measure they can be employed with Printon, as well as with Ansco Color Film transparencies.

On page 82 are the reducing formulas together with the procedures to be followed in treating transparencies with them.

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# PHOTO DATA

CLIP SHEET FOR PERMANENT REFERENCE

(Continued from page 80)

### YELLOW REDUCER

FORMULA:	AVOIR.	METRIC
Potassium Ferricyanide	1/2 oz. 73 grains	20 grams
Sodium Hydroxide		3 grams
Boric Acid	22 grains	1.5 grams
Water to make	, I quart	1 liter
pH—11.8		

### PROCEDURE:

- (1) 5 minutes in 1% Formaldehyde solution-60-75F.
- (2) 5 minutes-Wash.
- (3) I to 3 minutes in Yellow Reducer depending on amount of reduction desired-68F.
- (4) 15 minutes-Final Wash.

### CYAN REDUCER

### FORMULA:

Sodium Sulfite	1/4 oz. 37 grains	10 grams
Chlor-Hydroquinone		10 grams
Water to make	I quart	1 liter
pH77		

### PROCEDURE:

- (1) 5 minutes in 1% Formaldehyde solution-60-70F.
- (2) 5 minutes-Wash.
- (3) I to 5 minutes in Cyan Reducer depending on amount of reduction desired-68F.
- (4) 15 minutes-Final Wash.

The cyan reducer should be prepared fresh each day.

### MAGENTA REDUCER

### FORMULA:

Sodium Sulfite	1/2 oz. 44 grains	18 grams
Sodium Bisulfite		5 grams
Water to make	I quart	1 liter
pH_4 9		

### PROCEDURE

- (1) 5 minutes in 1% Formaldehyde solution-60-75F.
- (2) 5 minutes-Wash.
- (3) I to 4 minutes in Magenta Reducer depending on amount of reduction desired—68F.
- (4) 15 minutes-Final Wash.

# HOLLYWOOD DOES IT AGAIN!!

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FRANCES VORNE
Movie Newsreels Star

HOLLYWOOD does it again! Fascinating center of showmanship, television and radio and the moving picture capital of the world, the country's spotlight is always focused on Hollywood seeking out the newest in entertainment to make life pleasant and more enjoyable.

Again, Hollywood, through the foresight and ingenuity of Joe Bonica, producer of MOVIE NEWS-REELS, comes up with an amazing and original idea that is certain to capture the attention and approval of home-movie enthusiasts everywhere.

It's the MOVIE-OF-THE-MONTH CLUB... and a charter membership in this new and novel organization, dedicated to the best in home-movie craftsmanship and production is now available to you without cost! Your membership card in this new club really constitutes a "First Edition," and will entitle you to many privileges not ordinarily available to others.

The MOVIE-OF-THE-MONTH-CLUB pictures will be collectors' gems . . . films that will make fascinating additions to your library . . . pictures that will provide endless happy hours for you, your family and friends.

### NO DUES-NO OBLIGATIONS

There are no dues ... no obligations ... no responsibilities on your part in our MOVIE-OF-THE-MONTH-CLUB! You project the film on your screen before you decide whether or not you want to buy it!

Mail the coupon today and the first reel will be sent you by return mail.

1426 North Wilcox Avenue Hollywood 28, California  Hollywood 28, California  CHARTER MEMBERSHIP
You may enroll me as a member of the "MOVIE-OF-THE MONTH-CLUB." I understand this does not obligate me to purchase any reels and that you will send me a new movie on approval every month. I will return the reels sent me on approval within 5 days—or pay for them at the special club members price (8mm—\$2.00; 16mm ound—\$5.00; 1 homm () 16mm ound—\$5.00; 1 home a () 8mm, () 16mm, () Sound projector. (Please Check Size)
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ADDRESS (Please print plainly)
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### MOVIE RELEASES

The following four 16mm sound films from Britain are available through any British Consulate Office or any British Information Services Office. The main office of the latter is at 30 Rockefeller Plaza, New York 20, New York

THE STORY OF MONEY—2 reels—16 minutes. This film explains the developments of the monetary system from the earliest days of simple barter to the complexities of modern banking. It shows the evolution of coins, checks and banking houses, and stresses the fact that the intricate business world of today would be unable to function without the skill and efficiency of modern banks.

IT BEGAN ON THE CLYDE—2 reels—15 minutes. During the war, thousands of workers suffered strain due to longer hours and more difficult conditions. Civilian doctors were greatly overworked. In Scotland, the Emergency Service Hospitals, which had been set up for war casualties, were able to supply space and staff to look after these tired workers and to check disease in its early stages. In the last four years, this new service has handled 10,000 patients.

WE OF THE WEST RIDINO—2 reels—22 minutes. The latest in the Pattern of Britain series, this film shows the people of Yorkshire at work and at play. These solid industrial workers take a personal pride in the production of their factories and in the beauty of the hills and moors outside their towns.

PARTNERS—2 reels—18 minutes. The needs of East Africa are gradually being met by a partnership of the European with his skill and experience and the native African with his desire to help himself and his backward country. The Africans are learning engineering, medicine, science and agriculture and are passing this knowledge on to their fellow countrymen.

Milton J. Salzburg, president of Pictorial Films, Inc., RKO Bldg., Radio City, New York, announces that his company has concluded arrangements with Postmaster General Robert E. Hannegan for the production of a short subject educational documentary film. The film will visualize the history and functions of the United States Postal Department.

This picture will be the first of a series to be produced by Pictorial Films, Inc. on each of the Presidential Cabinet Offices. The subjects of the other films scheduled will be the Departments of Commerce, Justice, Treasury, Agriculture and others, and production will



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Screen will delight any picture fan

Pictures "POP OUT" with amazing realism when projected on the New 1947 Radiant Screens. Black and white pictures stand out in clear, vivid contrast . . . colors are rich, deep and natural. Radiant's bright, white "Hy-Flect" glass beaded surface is the secret of screen performance. The thousands of tiny glass beads which

make up the Radiant screen surface reflect more light instead of absorbing it . . . giving you clearer, brilliant pictures. The New 1947 Radiant Screens give you all this-



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- 1. Automatic Log Opening (Pat. Pending)—which makes tripod legs fly into position instantly.
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- 3. Shakeproof Safety Catch—to prevent screen from being jarred off when in
- 4. Feather Touch Adjusting Handle (U.S. Patent)—for smooth, easy adjust-ment of screen to any height.
- 5. Double-Action Auto-Lock (Pat. Pending)—enables quick adjustment of screen into any position—and instant conver-sion from oblong sizes (for movies) to square sizes (for slides)
- 6. Built-in Shock-Absorbers (Pat. Pending) that assures longer screen life.
- 7. Automatic Log-Lock.
- New large-size non-slip Rubber Ball Tripod Feet.
- 9. Improved Stronger Triangular Steel Tube
- 10. New Streamlined Design and Duo-color
- 11. Automatic Log Adjustment.
- 12. Finger Grip Carrying Handle.

As a result of these-and other important features-Radiant Screens set up more quickly and easily, hold more firmly in position, offer most convenient adjustment for different projection conditions-and add more pleasure and effectiveness to all types of picture projection.

### SEND FOR FREE SCREEN GUIDE

Radiant has prepared a 32-page illustrated booklet, "Secrets of Good Projection," which gives you in-Secrets of Good Projection," which gives you in-formation on proper screen sizes, correct projection lenses, tips for improving projection and many other interesting facts. Mail coupon today for your FREE copy—and full information and prices, on the com-plete line of Radiant Portable, Wall, Ceiling, Table Screens.

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RADIANT



start upon completion of the Post Office film.

This new series will be released by Pictorial Films, Inc., through its regular non-theatrical channels.

Boys and girls of high school age about to begin the study of mathematics will be relieved to learn that their work in some phases of this subject has been reduced by means of sound motion pictures. A series of Geometry teaching films in 16mm. sound is being released under the general title of PRACTICAL GEOMETRY. The number of films needed to cover the entire course of plane Geometry is practically unlimited, yet no set number of separate films to be included in the series has been decided upon.

The single reels deal with such subjects as LINES AND ANGLES. Beginning with the erection of a perpendicular, the film illustrates the relationship of the perpendicular with the ordinary plumb-bob, level and square. Shows how angles are created by intersecting lines and how angles are measured in terms of degrees by means of a Protractor. ANOLES will help the student understand all the various types of angles and their relationship to each other, after he has become familiar with the construction of angles and has learned how to measure CONGRUENT FIGURES illustrates the geometric principles of "equal sides and equal angles," and clarifies methods for finding and proving that angles and sides are equal. Locus in which a difficult topic for many Geometry students is clearly visualized and explained by the combination of photography, animated drawings and the spoken word.

Other phases of Geometry dealt with in the sound films are Similar Triangles, Quadrilaterals, The Circle, Chards and Tangents of Circles, Arcs and Angles in Circles, Areas and The Pythaoorean Theorem.

This series of films were produced by John R. McCrory, in collaboration with Ray C. Jurgensen, Instructor of Mathematics at Culver Military Academy, and the distribution is being handled by Knowledge Builders Classroom Films, 625 Madison Avenue, New York 22, New York.

Rental fee is \$2.00 per day or the films may be purchased for \$40.00 per reel. Rental bookings are available through State University Film Libraries or direct through Knowledge Builders.

Pictorial Films, Inc., RKO Building, Radio City, New York, has bought three new pic-



NOW - You can SEE How a Famous Hollywood Photographer Poses His Glamorous Models—with the AMAZING



Here it is . . . Bruno of Hollywood's Fascinating GLAMA-VIEWER . . . a practically complete miniature picture outfit that you can carry, operate and show to friends anywhere.

Easy to use . . . inexpensive . . . will bring you many hours of entertainment. With GLAMA-VIEWER, you get 20 specially posed Pin-Ups in 35 mm. filmstrip showing how the celebrated photographer, Bruno of Hollywood, achieves

# Learn the Photographic glamorous effects. Secrets of BRUNO OF HOLLYWOOD

This sensational 35 mm. filmstrip shows you the unusual technique created by Bruno of Hollywood. See how he posed his ravishing models and handled exotic lighting effects - how he obtained his astonishing glamorous photos! Enjoying these films with the GLAMA-VIEWER is the next best thing to being right in the studio while Bruno poses and photographs his alluring models. Act now - send for the GLAMA-VIEWER today!



### Included! 35 MM. FILMSTRIP FEATURING GLAMOUROUS SHOWGIRLS, DANCERS, PIN-UP BEAUTIES!

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Heralded as the most important advance in press cameras! The new Busch Precision Pressman,

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Featuring Models from the Hollywood Fashion Model Agency

Here are the most Beautiful Models you ever laid your eyes on in gorgeous settings and unusual poses that will thrill you. This movie is different, refreshing and has real eye appeal. Special Prices for this Exclusive Production

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Fine grain microdol developing. Electric-eye
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you of our superb quality work and service.

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PHOTO SERVICE, LACROSSE, WIS

tures from Tri-Continental Pictures, Inc., of New York. The contract signed assigns worldwide theatrical and non-theatrical distribution rights of these three films to Pictorial.

They are a series of musical movies, featuring the United Nations String Quartet in the following selections: 1) Two Schubert compositions: Andante in A minor and Marche Militaire. 2) Excerpts from Eine Kleine Nachtmusik (Serenade) by W. A. Mozart. 3) Excerpts from Go Down Moses, Drink To Me Only With Thine Eyes and Turkey in the Straw.

The above-listed films are 1 reel each, running time approximately eight to ten minutes; suitable for showing in motion picture theatres in the 35mm version and available as well in 16mm for music appreciation courses in schools or for pure musical enjoyment at home.

The following current 16mm film releases are available from the Bell & Howell Filmosound Library:

### Educational-Foreign Language

Demonstrated by Monsieur E. M. Stephan, Lecturer in French to University College, London, and the B. B. C.

FRENCH "U," No. 8331, sound, 10 minutes, rental \$2, sale \$40.

A class of boys are taught by this film the action of the month, lips and tongue for correct pronunciation of the French vowel sound "U". Produced by G. B. Instructional Ltd., distributed by Bell & Howell.

La Gare, No. 8332, sound, 10 minutes, rental \$2, sale 40.

Expressions practiced in actual use at a railway station, together with words and phrases commonly used by travelers. Produced by G. B. Instructional, Ltd., distributed by Bell & Howell.

### Recreational

I'LL REMEMBER APRIL (Universal), No. 2653, sound, 6 reels, rental \$17.50.

The daughter of a defrauded investor succeeds so well in a radio role that she is a dual kipnapping victim. Her father is cleared of a murder charge by clever detective work. Based on Bob Dillon's story: "Amateur Nights." The stars are Gloria Jean and Kirby Grant.

For further information, write to Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago 13, Illinois.

RIDE 'EM CHICO—16mm. S.O.F., 350 feet, B & W, \$25.00; 16mm. S.O.F., 350 feet, Color, \$75.00. An adventure down Mexico way, with Little Chico, who longs to become a Mexican cowboy, or Charro. You'll meet Pavo, the wonder horse, owned by former President Camacho. See his wonderful tricks and how he was trained. There's folk dancing, festival, rodeo, trick riding, rope spinning, and the glorious color of Mexico.

### BABY BANTERS

### By BANNISTER









Typical newspaper strip released thru Consolidated News Features, Inc.



# ILEX ACME SYNCHRO SHUTTERS AND ILEX NEW PARAGON LENSES Are Used In Producing "BABY BANTERS By BANNISTER"

Constance Bannister of New York is noted for her marvelous baby pictures. In addition to her regular studio work she produces her own newspaper feature "Baby Banters."

In capturing the cute actions and expressions of children Constance Bannister depends on her Ilex Acme Synchro Shutter and Ilex New Paragon Lenses for split second accuracy.

Ilex Acme Synchro Shutters are engineered for exacting performance under all conditions. Whether it's a cute baby picture, a cover girl in color for a national magazine, a world famous news event, a scientific photo in a research laboratory or any other photographic subject, Ilex Acme Synchro Shutters give maximum exposure accuracy.

Ilex Synchro Shutters and Ilex New Paragon Lenses proved their dependability under wartime conditions in arctic cold and tropic heat.

The demand for Ilex Shutters and Lenses has swamped us with orders. We have increased our production facilities to speed up deliveries. So please be patient if you can't get one immediately. Ilex precision products are worth waiting for. Ilex New Paragon Lenses are available coated or uncoated as desired.

Send for our new 36-page booklet showing how Ilex Synchro Shutters and New Paragon Lenses provide "Flash Photography At Its Best."

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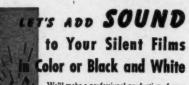
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### GADGETS, KINKS AND SHORT CUTS

### **Negative Coding**

THE serious photographer will improve by progressive experience. It follows, then, that it is desirable to keep a record of picture making in order to check results and to improve technique.

Of the several data keeping methods, negative coding is very simple, and unlike card systems or envelope recording is integral with



each film, and hence accessible at all times. All you need to code your negatives is a card punch (available at five and ten cent stores) and a uniform plan.

I follow this method on my own negatives: Film, filter, exposure, stop, and negative development are recorded directly on the negative. The sides and edges of the negative. The sides and edges of the negative for the different data are decided on beforehand. A master chart is made up for use, and a copy is filed for reference against the possible loss of the master chart. In using such a chart, it is advisable to note that all coding on the negative is done with the emulsion side down; also, the "top" of the negative is regarded as above the top of the negative image regardless of vertical or horizontal composition. This being established previously, one will not accidentally confuse the information coded on the film.

In establishing your code, it is well to consider such things as your favorite film, filter, and developer. If you use Super-XX practically exclusively, your code for that film material will be one hole punched in the negative on the edge devoted to "film," and





Gives brighter, clearer, more evenly illuminated pic-tures than any other projector in the 100 watt class. Oversize condensers concentrate the illumination evenly over the picture area. Rotary slide carrier takes slides right side up for simplicity and convenience. Strip film holder for 35mm strip films and microfilms... single or double frame... capacity 8 feet (64 double-frame exposures). Coaled, color-corrected 4-inch F/4 anattigmat lens. Tilting adjustment permits Instant, seed to the content of the conte 

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### New "MICO" SPRINGBACK Makes a PRESS CAMERA of your pack-type camera



Enables you to use graphic type double cut film holders or film pack film holders or film pack adapters in your pack type camera. Sharp de-tail assured by ground glass focusing. Spring-back is attached like original single holder. Double film holder slides

under hooded, spring-attached, ground glass focusing panel. No need to remove ground glass back each time.

Easy-to-use and install SPRINGBACK Complete with hood and ground glass

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then in descending order of their use, you would designate different numbers of notches for other films. The idea being to restrict the number of notches, and accordingly limit the amount of work required to code the negative.

A tentative code on your chart might then appear like this:

Film	Filter	Developer	F Value	Exopeure
Superpan Press	Yellow	D-76	F 4:5	1/250th
 Super XX	Orange	M-Q	F 6:3	1/50 th
 Verichrome	Green	Microdol	F 8	1/25 th
 Plenachrome	Red	Pyro	F11	1/100th

The beauty of this system above others is in the fact that once accustomed to the code, you are able to read the data in your darkroom or in total darkness with no eyestrain. And, of course, if you come up with a print of salon quality, you have the necessary data to tell the world how the picture was made.— John Hollahan.

### Index to Magazine Articles

IF YOU prefer to keep whole issues of photographic magazines, as I do, you may have had difficulty remembering from time to time in which issue certain articles have appeared. I found a simple solution as follows:

I keep all issues arranged by months on my regular bookshelf. I make notes on index cards of articles of particular interest for future reference and the issues in which they appear. Then I file these index cards alphabetically.

The index cards may be purchased at any 5 & 10; the records may be made during a regular reading of the magazine, and the result is a wealth of easily accessible reference material .- D. C. Stehle.

### Is Your Tripod Screw Too Long?

WHEN the tripod screw is longer than the hole in the camera, a simple iron washer on the tripod head will take up the slack.— Walt Woestman.

### Mix Hypo Without Stirring

FOR a quick way to prepare fresh hypo solution, melt the hypo instead of stirring. Pour the dry chemical into a pan, place over a flame and heat until the crystals dissolve. (This happens at about 120°F). Of course, you don't actually melt the hypo; the heat drives off the water of crystallization, and the hypo immediately dissolves in this water.

After the hypo "melts", pour it into the mixing bottle or jar which contains the desired amount of tap water at room temperature. The hypo goes into solution at once. You will find this method especially effective for badly caked hypo which is difficult to pour into bottles with small openings. Heating the hypo takes no longer that the usual procedure of heating water and you save the time usually spent in stirring.—Ralph Haburton.













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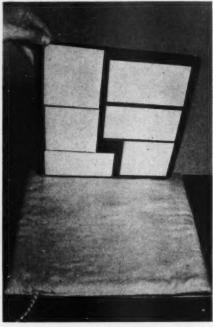


O. BOX 146, MADISON SQ. STA., NEW YORK, N.Y

### Drying Prints

ELECTRIC print dryers are convenient but usually are a bit expensive. However, an ordinary household heating pad will serve as a substitute.

After you have thoroughly squeegeed your prints on the ferrotype plates, put the tins



with the print side toward the pad—one tin under the pad and one tin on top of the pad.

Sandwich the pad and tins between sheets of newspapers and your glossies will be dry in five to ten minutes. If the pads are not insulated against moisture, you can use blotters to absorb excess water.—John Stockwell.

### Darkroom Radio

A RADIO in the darkroom is a pleasant thing indeed when you are a darkroom recluse.

To eliminate unwanted white light, remove the bulb that lights the dial, and tune by touch system only. The wall at the rear of the radio shelf should be painted flat black to prevent reflection of light from the tubes. I find that the radio can be used during print making without doing any damage.—G. T. Lundeen.

### DUPLICATES 8mm. to 16mm. to 8mm.

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YOU HAVE ALREADY seen or read about some revolutionary new equipment from De Mornay-Budd—the result of original ideas, carried out by engineers and designers who are themselves ardent camera enthusiasts.

Now some equally startling and revolutionary innovations are on the way to you in an 8mm De Mornay Budd Movie Camera.

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### Two Press Cameras

PRINTEX Products, 27 East Union Street, Pasadena, California, announce the debut of two camera products—the Printex Press and Printex Mini-Press camera. Each camera is designed after the aerial type military camera which proved so successful during the war. The Printex Press is a light-weight all metal camera, 4 x 5. The Mini-Press, a slightly smaller model, 2½ x 3½ is constructed along the same lines as the larger camera.

Both models are compactly built, and according to the manufacturer require no costly replacements. There are no bellows to leak or wear out. The metal telescoping lens mount is light proof and sturdy. The recessed metal lens board takes a wide angle  $3\frac{1}{2}$  lens or reverses to 6" or  $6\frac{1}{2}$ " lenses. Optional flat metal lens board is for 5" to  $5\frac{1}{2}$ " lenses. Each model is drilled for instant attachment of a Kalart synchronized range finder, with all coupling inside the camera. A two position tubular view finder corrects for parallax.

Press and Mini-Press cameras have conventional spring type backs using cut film in graphic tube holders or adaptor for film pack. Each is equipped with leather strap handle for ease in handling and carrying. Products will be distributed through regular dealer channels. For prices and further information see your dealer, write to the manufacturer, or the distributor, Camera Specialty Co., 50 West 29th Street, New York 1, N. Y.



Perfect Enlargements come THE ENLARGER easy with this NEW THAT IS ALWAYS IN UTOFOCUS PATENTS PENDING ENLARGER The enlarger that has 49 SEE years of experience behind it THIS NEW This new Solar is so quality packed—so cor-SOLAR rect in every detail that it actually anticipates your every need for perfect projection print-AT YOUR ing. In professional studios and amateur dark DEALERS ms its performance is winning words of enthysiastic praise. TODAY **Precision Engineered Optically and Mechanically** Automatic focusing will bring you a new thrill in enlarging. For any size of negative or print the Solar remains constantly in focus. Eyestrain and focusing adjustments are eliminated. Its powerful light and scientifically developed optical system with coated lens and double condensers sends a concentrated light beam through the negative to bring every bit of detail every tone value to the Solar Enlargement. **SOLAR WELCOMES A DARK ROOM TEST** In your own dark room—with your own negatives, the quality of this new Solar will prove itself over the years. Your dealer will be glad to show you this new Solar and explain its many fine features to you. ADDITIONAL EXCISE TAX \$14.32 TOTAL \$163.82 "THEY ALL LIKE IT" "For some time I have meant to tell you how we appreciate the "We are particularly gratified with the ease and speed in changing from size to size without the focus going "out." The sharp, sparkling enlargements are consistently good. I'ts the favorite of our darkroom staff." MANUFACTURED BY

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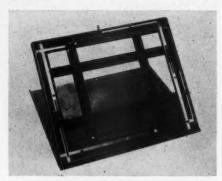




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### "Printmaster" Easel Takes 14x17 Inch Paper

PRINTMASTER is an adjustable enlarging easel of all-metal construction that handles any size print-up to and including 14x17-inch salon size.



Margins are automatically centered - even when changing from one print size to another —by sliding, spring-grip guides. For 14x17-inch salon size prints, the entire masking as-sembly snaps out of the frame, while guide pins and bullet latches let you replace the masking assembly in a moment. Recessed guides automatically center and square up paper of standard sizes, 4x5, 5x7, 8x10, and 11x14-inch...

A welcome attribute is the push-proof base of cross-corrugated cushion rubber. The clickstop hold-open latch locks the frame into the open position so that it cannot be inadvertently released.

List price of the Printmaster Easel is \$19.45 at local dealers. For further information write the Eastern Photo Supply Co., Boston, Mass.

### **Light Stands**

FOUR new Photo Light Stands named Champions have recently been announced by Acme-lite Manufacturing Co., of Chicago. The 3-section Bantamwate folds to 18 inches for those down-to-the-floor shots; the 2-section Litewate extends to 7 feet; the 3-section heavy duty Welterwate goes up to 8 feet and the mighty 4-section Heviwate goes up to 13 feet. Shipments are being made to the trade regularly, in limited quantities. Some of the features of these Champions are: 1. massive, rigid construction; 2. sections that won't come out; 3. big knurled knobs; 4. re-enforced stampings at point of set screw; 5. strong cupped feet; 6. non-skid, scratch-proof rubber foot bumpers; 7. sturdy angle legs and braces; 8. heavy rust-proof plating; and 9. aerial blue leg finish.

The complete line of Champions, the new Saf-T-Lite Reflector Quartette and 30 other new models of Acme-Lite lighting equipment are illustrated and described in a free booklet just issued. Mail your request for a copy to Acme-Lite Mfg. Co., 401 N. Wood Street,

Chicago 22, Illinois.



# "Make your baby shots 4 ways better— with SIIPERFLASH1"



Says Georgia Engel-HARD, whose pictures of babies are world famous. "I use fast film with synchronized flash because it assures me of catching unposed shots which re-

veal the child's individual character and charm. Flash photography is the perfect solution to child portraiture—it's quick and inexpensive; does away with broiling studio lights, and permits me to work right in the baby's own surroundings."

1. "SUPERFLASH catches fleeting, unexpected expressions which make good baby pictures—try for 'natural' shots."

2. "SUPERFLASH permits you to photograph the baby as it eats or plays. Snap the shutter at the best facial expression."

"Years ago," Miss Engelhard says, "baby pictures were stiff and formal, with little natural charm. Today, both parents and critics seem to prefer a candid baby shot with the sharp definition and spontaneity which only flash will catch.

"Winning the baby's confidence is important," Miss Engelhard continues, "but final success really depends upon your ability to capture the baby's rapid, unexpected changes of expression. Always remember that the goal in child portraiture today is realism!"

3. "SUPERFLASH does away with broiling studio lamps and other equipment which makes the baby uncomfortable."

4. "SUPERFLASH gives brilliant, pinpoint illumination; catches soft skin and hair texture, gives pictures rich in tone."



Wabash Corporation, a subsidiary of Sylvania Electric Products Inc.



# precision-engineered photoelectric Exposure Meter...only \$14 95\* WITH CASE,

INCLUDING TAX ON METER

You don't need to go beyond your budget to own a fine exposure meter. SKAN brings those better pictures within easy reach. SKAN's correct design and fine workmanship give you the high sensitivity and simplicity of operation you need for precision photography.

SKAN is engineered by G-M Laboratories Inc.

-makers of precision scientific instruments for
more than 20 years. In every test SKAN has
proved its excellence in competition with the
highest-priced exposure meters in the field.

See SKAN today at your favorite camera counter. For free literature write: G-M Laboratories Inc., 4274 N. Knox Ave., Chicago 41, Ill. Canadian Distributors: Canada Photo Products Ltd., 137 Wellington St., W. Toronto 1, Ont.

DROP A HINT that you'd like a SKAN Exposure Meter for Christmas. Or, if you already own one, give some other photo fan this perfect gift.



### Fixed Focus Reflex Camera



THE Hollywood Reflex Twin Lens camera, manufactured by Craftex Products Corporation, Hollywood 28, California, makes its bow in an all-aluminum body.

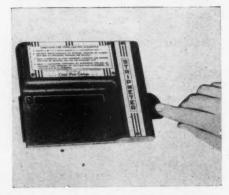
It has a fixed focus Zelfar 75 mm. lens; and shutter settings of instantaneous and time.

The satin aluminum finish is protected by a plastic coating which makes it impervious to weather conditions. The Hollywood Reflex is available

through dealers for \$19.95, Federal Tax included.

Stripmeter for Enlarging

WITH the Ciné Pro Stripmeter five different test strips of the same part of a negative are made and automatically numbered. Three tests



are made at once — exposure time, paper contrast and dodging time for that portion of the negative.

The Stripmeter is made by Ciné Pro Corp., 36 West 25th Street, New York 10, New York.





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This finest, most flexible of enand ventilated enlarger on the market-begins where others leave off. Making perfect enlargements is only one of the DeJUR "Versatile's" many important jobs. You can use it to copy . . . make titles . . . for table-top photography . . . wall projection . . . photomicrog-raphy . . . color separation . . . or as a swing-back view camera. All with unfailing precision control.

Such broadening of performance range means wider fields of activity . . . and decidedly more value for your money. No wonder the "Versatile" is accepted as the finest enlarger for amateurs on the market—simple in design, easy to use, and extremely versa-tile. See the DeJUR "Versatile" Enlarger at your dealer's.

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Unique lamphouse design prevents light-leakage.

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Instant changing to any focal-length lens with the same condensers.

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Fine double condensers add new brilliance to negatives of all

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Revere Turret	\$100.60 86.20
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Corona View 4x5 no lens.	45.00
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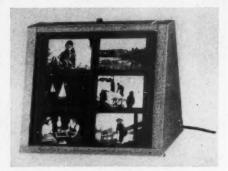
U. S. PHOTO SERVICE Box 5710-A Dept. E Chicago 80

### Plastic Leather for Covering Home-made Equipment

STABLFILM is a plastic leather with no backing and it can be used for covering cameras and photographic equipment. It is manufactured by the Textileather Company of Toledo, makers of Tolex, the plastic leather with cloth backing. Stablfilm because it has no backing is much more pliable than Tolex and will therefore make bends over corners better than Tolex. A cement, No. 10196, suitable for attaching Stablfilm to wood is manufactured by and available from the Pyrrole Products Corporation, Dept JM, Spring Lane, Portsmouth, Ohio. For further information on Tolex write to the Textileather Corporation, Dept. MP, Toledo, Ohio.

### Viewer-Retouching Desk

THE new 3-purpose Fodeco Viewer Retouch Desk No. 115 is an electrically illuminated device for viewing, retouching or displaying negatives and transparencies up to 5x7. It is

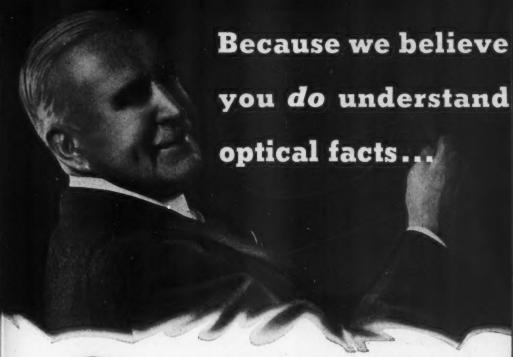


equipped with pre-cut masks for light area control. Available for immediate delivery or for further information, write the Technical Devices Corporation, Roseland, N. J.

### Photo Stands and Albums

A DIFFERENT type of photo holder is the K-M. It holds 12 to 24 photographs, in plastic envelopes, on a Lucite Stand. Each transparent envelope contains a sheet of black photomat paper. New sets of photographs may be inserted quickly. The separate transparent plastic envelopes are bound together by a chrome plated spiral binding in assemblies of 6 or 12 envelopes holding 12 to 24 pictures respectively. The spiral binding slips over a chromium rod mounted on a Lucite base, and two Lucite rods support the open leaves. Photographs are instantly visible by flipping the individual transparent plastic envelopes. The plastic binder can be purchased without the stand for use as an album.

The K-M Multi-Photo Holders are made to hold standard sizes of photographs: 2½ x 3½ inches, 3½ x 4½, 4 x 6 inches, 5 x 7 inches, and 8 x 10 inches.





90mm F/4.5 List Price, \$23.00 Including tax

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127mm F/5.6 List Price, \$28.75 including tax A legend in the optical industry is that lens users can't understand optical facts. We of Apos are proud of our Colorstigmat Lenses, confident of their superiority, and have no hesitancy in presenting the facts to you. We believe that photographers have enough common sense to realize that a lens cannot be absolutely perfect, and that 100% can only be approached. Therefore, we are willing to publish our resolving power, transmission and any other factors which will lead to a better understanding of the quality of Colorstigmat Lenses.

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# APOS COLORSTIGMAT ENLARGING LENSES

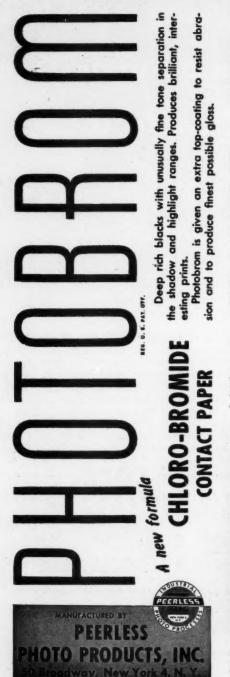
Designed for color work, Best for black-and-white, too

This is an exciting, informative brochure which gives not only the facts about Colorstigmat Lenses but also tells you a number of other things which every enlarger owner should know.

American Precision Optical Systems

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NEWARK 2, NEW JERSEY



### Make-Up Kit

CAMERA Specialty Company, Inc., has been appointed Eastern distributor for the Natalie Kelley Cosmetic Kits. This kit contains all types of photographic make-up for the more serious photographer. The list price of this kit is \$3.65 at dealers or write to Camera Specialty Company, Inc., 50 West 29th Street, New York 1, N. Y.

### Portable Strobo-Light

PLACED in a price bracket that will make it available to the photographer with a more limited budget, is the new A C Operated Portable Strobo-Light.

Features are as follows: (1) Uses a K-60 Sunlight Spectrum bulb which gives sunlight quality on color work, indoors or out, without filters; (2) The bulb takes 10,000 pictures eliminating the necessity of changing bulbs and carrying extras; (3) Makes possible the taking of high speed action shots with an ordinary camera; (4) Light intensity is rated to approximately 100 times that of sunlight.

The unit, a product of Kluge Electronics, Inc., manufacturers of radio communication and electronic equipment, retails for \$79.50, plus Federal Excise Tax. For further information address the manufacturer at 1031 N. Alvarado Street, Los Angeles 26, California.

### **Exposure Enlarging Meter**

THE Enexpo Exposure Enlarging Meter, without the use of electricity, automatically determines the exposure time needed for making an enlargement. It is claimed to work with all kinds of paper, regardless of the lens opening and no matter what wattage enlarging



bulb is used. The complete price is \$5.95 at your dealer's or write to Camera Specialty Company, 50 West 29th Street, New York 1, New York.

for instantaneous, accurate focusing negatives

# HUGO MEYER

**CAM-Coupled** 

### Precision RANGE FINDER

Designed for plate and film pack cameras, the Hugo Meyer Range Finder assures quick, easy—and above all, absolutely accurate focusing. All guesswork is eliminated with the Meyer Range Finder. This fine precision instrument is scientifically coupled to your particular camera lens. Thus errors and variations—even at intermediate distances—are eliminated.

The Meyer Range Finder provides ease of focusing by means of a "two-color principle". When you look through the eyepiece of the Meyer Range Finder, you see two contrasting images. Coincidence of these images—gained simply by moving the focusing knob of your camera until one bright image is formed—means absolutely correct focus. A sharp negative is assured.

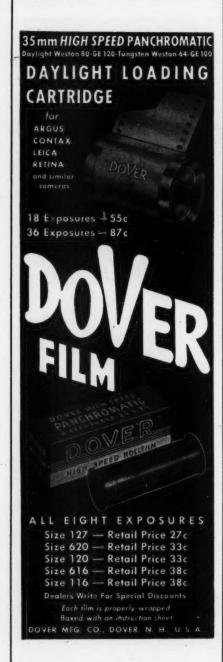
Ask your camera dealer for further details about the Meyer Range Finder. Or write for free descriptive booklet M.

Standard Accessory Equipment

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film pack cameras \$3535

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### Slide Holder

A SOLUTION for tedious mounting of 35 mm, slides for projection is furnished by the New Houston demountable plastic slide holder. The ivory insert "snaps" easily out of the maroon frame and snaps back into position just as quickly after the film transparency has been laid into place. It is a quick job to mount



color rolls yourself at home in these holders. In addition to being interchangeable, the holders are designed with burred markings on the reverse side of the frame to facilitate identifying the proper position for insertion into projectors in darkness. Retail price, 25 for \$1.00. Made by Houston Color Laboratories, 11801 W. Olympic Boulevard, Los Angeles 25, Calif.

### Catalog of Supplies

THE recently established Photographic Supply Division of Spiratone Fine Grain Laboratories has published its first catalog. Some of the products listed as being available are cameras, accessories, exposure meters, slide projectors and viewers. Particular emphasis is placed on the needs of miniature camera fans.

The catalog may be obtained by writing to the Photographic Supply Division, Spiratone Fine Grain Laboratories, 55 West 27th Street, New York 1, N. Y.



# FOR PHOTO FANS EDWAL PHOTO-CHEM KIT All the Chemicals Needed to Develop Pictures This complete developing kit makes an excellent Christmas gift for beginners and advanced photographers. The Edwal Photo-Chem Kit contains all of the chemicals needed to develop negatives and prints—and a copy of the popular 140 page illustrated instruction book,

COLOR TONER KIT

To Bring New Beauty to Black and White Pictures

Your friends who make prints or take movies will appreciate this unusual gift. The easy-touse Kit contains four bottles of Edwal singlesolution Color Toners—to color pictures in the mood of each scene—blue for sea and sky, green for trees and meadows, brown to give warmth to portraits, and magenta for moonlight scenes. Prints or films are simply immersed in diluted toner and toning begins. No darkroom, no bleaching—no redeveloping—no heating. Kit of 4 colors (blue, green, brown, magenta) enough to tone \$245\$
several hundred pictures......

the Kit are stocked regularly by Edwal dealers and can be replaced as \$295 needed.....\$

"Modern Developing Methods," which explains all the steps. Edwal Chem-

icals are famous for producing noticeably better pictures. The Photo-Chem Kit

comes in a sturdy carton suitable for shipping, weighs only 41/2 lbs. Products in

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### Amglo Lamps and Speedflash Units Are Now Available

PHOTOGRAPHERS have long dreamed wistfully of a magic fiash-bulb that could be used over and over again. And recently that dream has been fulfilled. Amglo Corporation is manufacturing an open end spiral repeating flash lamp for use with the new electronic speedflash.

As with all gifts from the gods, there is one slight "disadvantage"-you can't just put the new lamp in your synchronizer and start flashing away. The Amglo Lamp is a special bulb and requires a special electronic power packbut, it also provides some special advantages.

The patented open-end spiral design affords features claimed to be impossible with ordinary closed-spiral types. Because the entire globe is gas-filled, cathodes are placed outside the spiral-thus permitting use of larger, sturdier cathodes which virtually eliminate sputtering and unstable characteristics, insuring longer light life for the lamp.

The flash produced in the Amglo Lamp has a speed of 1/10,000th second; it will completely stop almost any high-speed action. It is too swift to be fully registered by the human eye, but more than brilliant enough to record on film.

This rapidity has an outstanding advantage in portraiture, too, because it means an end to "light-shy" subjects. And since the need to pose is eliminated, portraits have a greater naturalness and sparkle as well as an added depth and clarity of focus.

Because of its high color temperature-higher than the sun in degrees Kelvin-it provides an unusual tonal quality for all photos. Daylight color film can be used indoors or out without filters, an economy feature made possible by its closeness to the sun's spectral qualities.

Economy, of course, brings up the all-important point of cost. The Amglo Lamp does require a special power pack to flash. This require a special power pack to flash. This power pack — called a Speedflash Unit — is available in regular A. C. or lightweight portable models with self-contained power sources.

Weighing from five to ten pounds, the portable units are powered by either a dry battery, one of the new miniature mercury batteries or war-born small non-spillable storage batteries and range in price upward from \$125.

At first thought this cost, compared with ordinary equipment, might seem somewhat expensive. But when it is amortized over several thousands of flashes, the cost is only about a

penny per flash.

There are heavier Speedflash Units - with two, three or four lamp attachments-but the more lamps the unit will flash, the larger its dimensions must be and the greater its weight and cost. Most amateurs will find that the versatile portable models will meet their require-

Amglo-equipped Speedflash Units are available at local camera equipment stores, the electronic Speedflash Units and Amglo Lamps can now be delivered at once. For further information write Amglo Corporation, 4234 N. Lincoln Ave., Chicago, Illinois.

# DEVELOPING TANKS the largest selling in the world are back!



The developing tanks that turn "every-so-often" camera users into l'every-day" enthusiasts arback ... back with all the advantages that made them to finest in the world — from the chemically resistant bakelite to being exclusive patented FR features. Your dealer has some FR tanks now. More are on the way, If your dealer has not the FR tank you want in stack — reserve it. It pays to wait tust a bit longer for FR — photography's finest.

#### FR CUT-FILM-PACK

#### DEVELOPING TANK

Accommodates cut film and film packs all sizes up to 4 x 5; develops 12 films all at one time. Genuino bakelite.

Impervious to chemicals. Economical with solutions. Price, \$7.95 plus to

FR ADJUSTABLE ROLL FILM DEVELOPING TANK (Model C)



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FR "SPECIAL" ADJUSTABLE ROLL FILM DEVELOPING TANK



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FR 35MM. ROLL FILM DEVELOPING TANK



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CORPORATION (formerly Fink-Roselieve Co., Inc.)

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# Give a Rainbow OF COLOR for Christmas

Marshall's Photo Oil Colors are the perfect gift for you to put in your friends' Christmas stockings! Hand-colored photographs have a magic quality that makes them treasured for years and years—and it's no trick at all for amateurs to achieve professional looking results with Marshall's vivid colors! And if YOU would like to do photo coloring, why not treat yourself by putting a set of Marshall's Photo Oil Colors under your own Christmas tree?

# Marshall's Photo Oil Colors

are famous the world over for their brilliance and naturalness. They are the same fine oils that professionals everywhere are using with so much success. And with Marshall's EXTRA-STRONG Photo Oil Colors it's possible to make even the darkest portions of your photographs blaze with brilliant hues. It's easy to mix these colors to give just the tones needed for any delicate effect you desire.

#### SETS FROM \$1.25 UP

Every set of Marshall's Photo Oil Colors contains a clearly written set of directions that tell the colorist exactly what to do. And the Marshall Method of Photo Oil Coloring gives such excellent results that you and your friends will be more than delighted.

So give COLOR for Christmas. You'll be doing your friends a favor, for once they get the "bug" of hand-coloring photographs, they'll want to color all their favorites! Your Photographic Supply Dealer carries a full line of Marshall outfits, but if he cannot supply you, write us. And for free advice on any color problem, tell your friends to write Marshall's Color Consultant Service.

JOHN G. MARSHALL, Inc. 167 North Ninth St., Dept. M. Brooklyn 11, N. Y.

#### Cut Film Holder for 9x12 Cameras

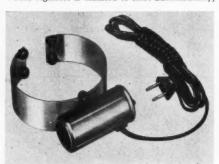
OWNERS of 9x12 cameras may find the answer to one of their darkroom problems in the new light-weight, all metal, double cut-film holder now in production at the Dean Laboratory, Boston.

The new holder requires no sheaths. While it has a double capacity, it is thinner and lighter in weight than the single holder which usually comes with this size camera. The inner hinge at the top, which opens flat, enables the processor to load and unload in a darkroom with considerably greater speed and efficiency. It fits all standard 9x12 cut-film cameras and uses 3½4x4½ cut-film.

The manufacturers say the new holder provides for accurate focal-plane positioning of the film. Another feature permits films to be automatically indexed, numbered, and the owner may mark the film automatically with his own personal code. Trade-named "Filmel," the allmetal holder is being distributed to dealers by George Levine & Sons, Boston.

#### Tank Agitator

BECAUSE with constant agitation, development time is shortened 15% to 20%, as well as assuring films of the finest grain, maximum contrast and uniform density, the new Vokar Agitator will be good news to fine grain film developers. In one unit, of all metal construction with a stainless steel and chrome finish, the Vokar Agitator is claimed to start automatically,



operate quietly and fit any roll film tank. It comes complete with an eight foot cord and switch. Tank leakage cnnot reach the agitator. The motion of the Vokar Agitator is sufficient to keep the solution in motion throughout the entire development and fixing period. For further information see your dealer or write Vokar Corp., 7300 Huron River Drive, Dexter, Mich.





Yes! Light-meter measurements prove that the Model AP-1 Viewlex, with its 150-watt lamp, produces greater light-projects sparkling...lifelike...brilliant pictures on its Tuckaway screen-even in broad daylight!

Why? Because the oversize ASPHERIC condenser system (for the first time in this

BIG pictures 2 ways:

country!), plus the permanently polished rhodium reflector, plus the incomparable 2" Luxtar Anastigmat color-corrected COATED lens—all concentrate tremendous light on screen. No hoods or shades are needed!

You'll appreciate these other Viewlex features, too: cooler operation (only 150 watts, multiple chimneys, heat-absorbing filter!); built-in slide carrier (simple, convenient!); interchangeable Luxtar lenses; compact case accommodating projector, screen, accessory lens—even 180 slides!



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Takes 3 Days for Normal Processing

# ENLARGED COLOR PRINTS

Each Print Handled by a Color Expert

#### From any Transparency up to 5"x7" —

	31/4x41/2 Mounted 5x7 Mounted	\$1.00 \$2.50	8x10 \$3.7 Mounted Subject Composed and cropped
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21/4x31/4 60c	5x7 Mounted	\$2.00
Ten Unmounted-\$5  No cropping or composing	8x10 Mounted	\$3.00

COLOR PRINTS FOR XMAS CARDS \$4.95

# CHRISTMAS CARDS

for mounting of your color prints, imprinted with your name, including envelopes. \$2.95



All prints mounted in attractive folders . Minimum Order . \$1.00 . Enclose remittance with order . No charge for postage or packing. Remove all glass before mailing.

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#### Focusing Reflex Viewfinder

MINIATURE cameras, such as the Leica and Contax with 50mm. f:2 lens, have long since become professional tools. To increase the versatility of these cameras which previously were limited to eye level operation, DeMornay-Budd has developed this advanced type of Focusing Reflex Viewfinder. This new unit converts the Leica and Contax into reflex focusing cameras of maximum versatility.





The finder is housed in a die-cast case finished in satin-chrome. It is equipped with a fully corrected DeMornay-Budd 50mm. anastigmat f: 3.5 lens, focusing arm, hinged cover, light baffles, parallax compensation and hinged Magnifier.

The lens mount is equipped with an adjustable lock-ring with which it is possible to match the focus of the finder lens to suit individual cameras. This adjustment can be locked after setting so that the finder will always be set for that camera.

The case is equipped with a dove-tail foot to mount on the standard accessory clip on top of the camera. The cover is hinged so that the ground-glass is protected when the finder is not in use. It is opened by a flick of a finger. Opening the cover automatically raises three light baffles which protect the ground-glass from stray light.

Inside the cover is a folding magnifier unit. A touch of the magnifier release button snaps the magnifier into focusing position over the ground-glass. The magnifier mount is so designed that closing the cover automatically folds the magnifier back into the closed position. This magnifier provides a six-times magnification.

A curved focusing arm is attached to the lens mount. A light spring pressure keeps this arm against the focusing sleeve of the camera lens. As the camera lens is moved forward, it automatically focuses the finder lens. This insures that the image in the finder will always be focused on the same object as in the camera lens.

The ground-glass is masked to show a picture area .9x1.3 inches (22.9x33mm). This dimension has been chosen as it is the standard for color slide masks. Thus the finder shows what will actually be seen in the final mounted picture. The mask is moved by the finder lens to that the finder image automatically is com-

pensated for parallax and shows the exact view which will be taken by the camera lens, irrespective of the distance at which the lens is focused.

Owing to the structural differences between Leica and Contax cameras, two models of the Focusing Reflex Viewfinder are available. It is anticipated that additional models will be introduced for other types of miniature cameras.

Readers desiring additional information are invited to request a copy of the new, free, illustrated brochure on the DeMornay-Budd Focusing Reflex Viewfinder at their local photographic dealer or direct from DeMornay-Budd, 475 Grand Concourse, New York 51, N. Y. A free copy of the instruction booklet, which contains valuable data on composition and dynamic symmetry, is also available.

Slide Binding Kit for 21/4x21/4 Transparencies

PHOTOGRAPHERS who shoot 120 Ansco Color will be interested to know that a kit is now available for mounting these transparencies, as a protection against dust and scratches. The kit includes 50 glass slides, and 25 masks for \$2.25. It is manufactured by the Kimac Company, Old Greenwich, Connecticut.



#### LIKE TWO PROJECTORS IN ONE

With the Novex you swing instantly from large screen projection to the built-in ground-glass viewing screen. Viewing screen image fully visible in daylight—a valuable feature in sales work, etc. May also be used to project dental X-ray slides. Ask your dealer for a demonstration. If your dealer cannot supply you, order direct and send dealer's name.

PRUITT OFFICE MACHINES CORP.

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SENSATIONALLY NEW Whillaker

# icro 16

PRECISION-BUILT Snapshot Camera \$29.50

Weighs only 7 oz.! Carry it everywhere! Just see your picture and snap it! No complicated instructions, adjustments, timing. Fixed focus—e treme depth of field. Satin chrome finish! Handsome gift cameral



Films, including developi and enlarging one each \$1.00

WESTEN'S Camera Shop Santa Barbara, Calif.

Order Now for Christmas—from

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## NOW AVAILABLE COMBINATION PROJECTOR

Enhance the Beauty of Your Slides with This Famous Dual Purpose

#### Slide Projector and Viewer

An amazing new development in projector design. Brings out the hidden beauty of your slides for daylight viewing on the built-in salf-contained screen or you may project direct to wall or screen with up-to-life-size images. Novex gives you the extra brilliance of image— the ease of operation—the optical and mechanical per-fection you want in a projector.

#### FOR HOME AND INDUSTRIAL USE

Glorify your Kodachromes and black and white slides with a Novex . . . the new two-in-one unit that glamorizes your showings with real brilliance of image...sharpness ... and the convenience of large life-size screen image or completely self-contained viewing image. Novex leads in

those exclusive features that bring out the best in all your slides. Complete with bulb and slide carrier-ready to plug in and operate

#### RUSH THIS COUPON FOR DETAILS

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e fully visible in es work, etc. May X-ray slides, Ask	Rush full details on the new dual-purpose Novex Projector.
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#### PHOTO OF A HOTCAKE

A hotcake—a best seller—the album everybody's buying! The embossed simulated leather cover looks expensive—40 black pages (9"x11" lay flat and even when open—strong plastic binding rings—attractive colors—black, blue, brown, green, maroon—and a popular price—just \$1.50! At stores.

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#### Printer

A CONTACT printer with a slope-design base to prevent tilting is now available for negatives up to 4x5 inches. The Zephyr contact printer, designed by Arkay Laboratories, Inc., 1570 S. First Street, Milwaukee 4, Wisconsin, has an all-metal, streamlined body. There are special guides for 35mm, film, and the paper masks are adjustable for any paper up to 4x5 inches. A safelight lens is built into the side of the printer to give diffused illumination over the table working area. The pressure plate is hinged and padded with sponge rubber. A safety pressure switch turns on the white light automatically when the pressure plate is depressed. The Zephyr contact printer is available from dealers, or for additional details write the manufacturer.

#### Stroboscopic Light

G. Gennert, 20 W. 22nd Street, New York City, are now national distributors for Everflash, the new compact, lightweight unit for Stroboscopic light.

Features of the Everflash were described in the New Products Department of the August issue of MINICAM PHOTOGRAPHY.

Other recent additions to the Gennert line are the Tiffen combination lens shades and filter holders, a unique line of camera kit cases and Pakolarger printing equipment.

# ALBERT Thermo-Sealer ALBERT ENGINEERED FOR AUTOMATICALLY DEPENDABLE RESULTS

Actually, now it's just as much fun to really protect your transparencies as it is to view them! The Albert Thermo-Sealer does the complete job . . . automatically! It automatically maintains the correct heat . . . automatically supplies the proper pressure and automatically aligns the plates at all times.

You simply insert the transparencies into a thermo-plastic mask . . . slip it between two pieces of slide glass . . . insert it into the Thermo-Sealer . . . and in 6 seconds your slide is sealed . . . hermetically, permanently! Enough masks and glasses are supplied with each Thermo-Sealer to seal fifty Bantam or 35mm. double or single frame transparencies. Additional glass and masks available.

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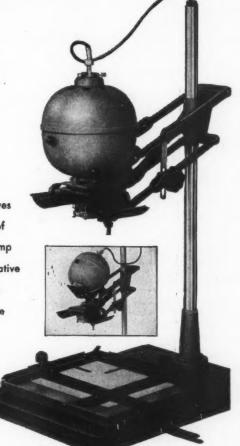
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#### Cine-Slate for Movie Fans

A Hollywood method of identifying each scene of your motion pictures is now available to amateur movie makers with the introduction of the Cine-Slate by the Sherwood Products Company of Forest Hills, New York.

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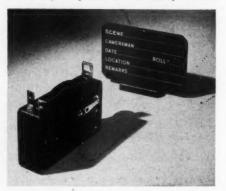
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The Cine-Slate provides, for both 8 and 16mm. camera-users, a means of identifying each roll, scene, date, name of cameraman and location. The slate may be hung on a wall, hand-held, or placed in the handy wooden



holder which is supplied. The slate may also be used as a titler. Measuring 6x9 inches, it can be carried with regular equipment without adding bulk or weight.

Priced at \$1.50, the Cine-Slate comes complete with stand, chalk, chemically treated cloth, and detailed instructions. It is now available at dealers or by writing to Sherwood Products, Forest Hills, New York.

#### Slide and Film Viewer

THE COMMANDER is a pocket size folding viewer with a self contained source of illumination. It is constructed entirely of a durable plastic. A special notching device is built into the 35mm. film track to enable the photographer who processes his own color or black and white film to scan the roll and permanently mark the best frames for mounting or enlarging. A feature of the folding design in addition to compactness is the interlocking switch guard that makes it impossible to accidently wear down the batteries when the viewer is closed. The special momentary con-tact switch provides light only during actual viewing of a slide and the manufacturer states this insures battery life in excess of eight months with average use. Color balance of light is achieved by a special Plexiglas filter screen. The lens is claimed to enlarge the image without distorting the perimeter or cutting the corners of the transparency. novel lens mount enables the user to hold the viewer directly against the eye thus eliminating all light except that passing through the film.

The Commander is available at photographic dealers. Further information is available from The Arcadia Manufacturing Company, 939. Wilson Avenue, Chicago 40, Illinois.

#### Wrist Exposure Meter

SOMETHING new has been developed for the amateur photographer in the way of a photo-electric exposure meter. It is a wrist meter which is called the Patrol and is being manufactured by Warren-New York, Inc., who claim it a dream product. This meter has a simplified dial, which is mastered in a few minutes, and other features, such as leaving both hands free for picture-taking. The manufacturer says it is a sensitive instrument calibrated for choice exposures, which will end film waste and give properly exposed pictures. It is practical rather than complicated with extra detail.

Mr. Willard Warren, who engineered and designed this meter, believes it to be the smallest galvanometer movement which makes a wrist model possible. He set upon the job of designing a suitable small dial that would do the same thing as the larger universal type of exposure meter. After some very discouraging months, he hit upon a simplified method of obtaining the desired results. All patents and copyrights were assigned to the corporation, who will start production at once. The Patrol meter will be on sale for this Christmas at \$23.00 in camera stores.

For further information see your dealer or write to Warren-New York, Inc., 3310 34th Avenue, Long Island City 1, N. Y.

#### Camera for Snapshooters

WEIMET Photo Products Co., 71 West 45th Street, New York City, announces the Rocket, which they state is a "Candid-type" Camera.

Made of bakelite it retails at \$5.50, including an Eveready Carrying Case and one roll of No. 127 Weimet Panchromatic Film, on which it takes 16 pictures. Its fixed focus Graf 50mm. lens and rotary shutter make operation of the camera so simple that a child can use it. The Rocket incorporates an op-



tical eye level viewfinder, it is light-tight, takes vertical or horizontal shots and can be used at either instantaneous or time exposures. Available at photographic stores and department stores throughout the country.



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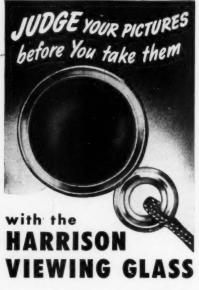
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Now you can actually visualize your picture as it will look when finished—before you take it! With the Harrison Viewing Glass you can look at a scene in all its varied colorings and interpret it in the black and white of a finished print.

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#### Painting Conceals Invisible Projection Screen

A UNIQUE type of screen has been developed to beautify the home as well as be immediately available for use at any time. When entering the room it appears to be a reproduction of an oil painting. But concealed in the upper section of the picture frame is a dust-proof projection screen made of "Hy-Flect" glass-beaded material, ready for instant use, without fuss or bother; it is raised or lowered by a parachute-nylon cord and when not in use, it disappears in a flash, leaving an attractive framed painting.



Six scenes, reproduced with brush-stroke effect and framed in Antique Gold or Pickled Pine, have been chosen for their use anywhere in the home—in the living room, library, den, game room, recreation room. Any room where movies or slides are projected.

Developed by the Radiant Manufacturing Corp., Chicago, screen manufacturers, this product called "Pict-O-Screen" is so different that it should meet at once with the approval of every member of the family.

For further information, write to Radiant Mfg. Corp., Chicago 8, Ill., and refer to "Pict-O-Screen."

#### Floor and Table Model Projection Screens

A NEW manufacturer and distributor, Aurora Industries Inc., is now introducing its first two products, a Portable Tripod Projection Screen and an Easel Type Table Screen. The tripod model is made in four popular sizes and both types are furnished with glass fabric. For further information on these items write to Aurora Industries Inc., Dept. M, 219 West Chicago Avenue, Chicago 10, Illinois. Soon to follow are other types of photographic products, including lighting equipment.



F YOU'RE waiting for a new camera, still or movie . . . enlarger

Wollensak is now shipping nearly its entire output of lenses and shutters (the largest in all Wollensak history) directly to leading photographic manufacturers-to help speed production of new

photographic equipment.

If you've visited your dealer lately, you've probably noticed the name "Wollensak" on the lenses of his new equipment. You'll see "Wollensak" even more in the months ahead—as increased quantities of photographic merchandise reach his counters. In some cases, the lenses will be of Wollensak manufacture, even though they may not always be marked "Wollensak." Your dealer can tell you which equipment is supplied with a Wollensakmade lens and shutter.

Like many experienced photographers, you'll find it's a wise plan to ask him about this before you choose your new equipment. Whether you're buying a still camera ... a movie camera ... an enlarger...or a projector...you'll find that Wollensak precision-quality can help you get the results you want from your new

equipment.

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Ask your dealer-he knows quality.

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#### Predeveloping Hardener

TWO new darkroom aids-Kodak Hi-Temp Hardener and Replenisher-which will help lower the mounting temperatures of those pho-tographers who have been trying to keep developing temperatures down to reasonable levels, have been announced by Kodak.

Kodak Hi-Temp Hardener is intended for use as a 10-minute prebath before development of films and plates to harden the emulsion sufficiently to prevent swelling, softening, or reticulation when processing solutions cannot be kept at recommended temperatures. It is effective with solution temperatures up to 95° F.

Also of great value in hardening films and plates before reduction, intensification, or other "after treatments," this new chemical prepara-tion may be used after processing to harden 35mm, or other miniature films to minimize the danger of finger marks or to obtain a moistureresistant emulsion where needed,

With Kodak Hi-Temp Replenisher, one quart of Kodak Hi-Temp Hardener will harden more than forty 8 x 10-inch films, or over forty rolls of No. 620 film. Its keeping properties in solution form are from four to six weeks, even at temperatures of 95° or higher. Both products are available at Kodak dealers.

#### Master II Cine Exposuremeter

SPECIFICALLY designed to provide extra convenience and accuracy for movie camera users, a new photo-electric exposure meter, the Master II Ciné, has been introduced by the Weston Electrical Instrument Corporation, Newark, N. J. In addition to the design features of the Universal Weston Master II, the new Ciné meter incorporates: (1) A "pre-set" type of exposure dial, permitting the user to set his film speed, type of camera and frames per second, in advance, and thus read the correct aperture from the exposure control dial without turning a disk at the time the shot is made. (2) A sharp-shooting viewing angle (25 degrees) providing the same scene coverage with the meter as with the camera lens.

The sensitivity of the motor is such that it can be used for any scene that can be successfully photographed with a movie camera, even using highest speed film, fast lens equipment, and slow shutter speed. The "sharp-shooting" angle is ideal for precise color work, for it enables the photographer to isolate and measure individual colors or color groups.

Other features of the Master II Ciné include the slim compactness of the universal model, the high-light low-light scales for added sensitivity and accurate readability, plus the famous Weston Photo-electric cell which accurately responds to color value.

The instrument movement of the Master II Ciné is big and rugged—large enough not only to be precise, but also to stay precise in service. The photo-electric cell is sealed in a moistureproof housing, assuring stability under humidity and temperature conditions, in addition to assuring a higher order of accuracy and longer

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# PROTECT SLIDES ...

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# BIG 31/4 x 41/2 PRINTS with distinctive borders

Made from the new 120-620 size ANSCO COLOR, also 35 mm. and BANTAM color transparencies.

Select your best transparencies now for those Christmas gifts.

#### Avoid delay





#### Kalart Improves Focuspot

THE Kalart Focuspot has been further improved with a new-type socket which includes the operating switch for the Focuspot lamp. Easily operated by a "flick of the thumb," it replaces the miniature knife switch formerly incorporated in the Model C Focuspot Connecting Cord. When used with the Graflex Battery Case, the new switch on the Focuspot socket controls the lamp whether the switch on the Graflex Battery Case is in the "on" or "off" position.

The Focuspot doubles the usefullness of the Kalart Range Finder by assuring automatic, instant focus in dim lighting and even in total darkness. It is now being manufactured in two models. The Model C Focuspot is designed for the Kalart Master Battery Case and other battery cases having Focuspot outlets; the Model A Focuspot for the Graflex Synchronizer Battery Case. Both models are now available at most dealers. More information can be obtained by writing directly to The Kalart Company, Inc., Dept. 26F, Stamford, Conn.

#### New Electronic Flash Tube

A NEW electronic flash tube providing increased light output and designed particularly for black and white and color photography has been announced by the Electronics Division, Sylvania Electric Products, Inc., 500 Fifth Avenue, New York 18, N. Y. The new-type R-4340 tube provides a peak output of 48 million lumens or four times that of type R-4330 previously announced.

Daylight quality of the light, which provides an almost flat curve between 4000 and 7000 angstroms, makes it ideal for color photography where both intensity and color characteristics are important. Tube life is rated at more than 10,000 flashes with maximum repetition rate of four times a minute.

It is suitable for condenser discharge circuits where a 120 mfd. condenser is discharged at 2500 volts. These circuit values provide a flash of approximately 1/5000th of a second duration.

#### Movie Camera

THE Cinemaster II, takes double 8mm. color or black and white film, as well as single 8mm. film. The advantage of this dual 8mm. feature, as stated by the manufacturer, Universal Camera Corporation, is that it will allow Cinemaster II users to take a variety of movie shots, in both color and black and white double 8mm., and yet provide the economy of single 8mm. for straight black and white.

The Cinemaster II has an extinction exposure meter built right into the optical view finder, which works in conjunction with a built-on exposure calculator. Some of the other features are: three running speeds, interchangeable lenses, minimized parallax, continuous run lock, f:3.5, f:2.5, or f.1.9 lenses, and a footage counter.







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- 35MM CAMERA Model MS35 equipped with Wollensak two inch F2.8 coated lens.
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- Shutter speeds instantly changeable.
   Interchangeable lens
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  Film—uses standard 35
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#### **Enlarging Meter**

THE NEW Model "Six" Spot-O-Matic Enlarging Meter has a hand-size case made of Indur Plastic. The dials provide direct, automatic, illuminated readings for both paper contrast and exposure time . . . without extra manipulations or calculation.

The Spot-O-Matic Enlarging Meter with complete instructions for use with regular or color prints, seven-foot cord and dual plug retails at \$9.95, including tax. It is marketed by Kinnard Company, 760 North Water Street. Milwaukee 2, Wisconsin.

#### **Luminescent Darkroom Markers**

PHOTOGRAPHERS, whether professional, commercial or amateur, find in Dark-Room Aid the answer to their greatest problem-visible marking in the dark-room. Dark-Room Aid is a luminescant for marking switches, trays, film holders and slides, and any other accessories, etc., in the dark-room. It will not fog Pan or Super-Pan film, is non-radio activated, non-poisonous, is self-energizing and self-renewing, washable, and is said to last for four years. Dark-Room Aid is a war product, being made of a material used by the armed forces for the dark-room service, as well as for markers, signs, and directions in complete black-outs. On a decalcomania base, it is as easy to apply as sticking a postage stamp. Dark-Room Aid is supplied in flat sheets, two 6x3-inch pieces to the package, sufficient for the average darkroom, to be cut in convenient sizes and shapes. Simple, complete directions are in the package. Price per package is \$1.00. Available through dealers, it is made and distributed by Dory and Schoechert, 108 West Lake Street, Chicago 1,

#### Movie Projector

A NEW 8 mm. projector for home movies is offered by Ampro Corporation of Chicago, a General Precision Equipment Corporation Subsidiary. With such features as 500-watt illumination, still picture and reverse operation, and flickerless pictures at slow speed, this Model A-8 projector produces high quality pictures with ease in operation.

Other highlights of this Ampro projector are: 1-inch F:1.6 coated objective lens, one hand precision tilting control, automatic safety shutter, rheostat control for varying film speeds, full 400-foot reel capacity if desired, efficient cooling for forward or reverse projection, automatic reel locking device. The projector operates on both AC or DC 105-125 volts, and comes complete with lens, lamp, carrying case and accessories. It is attractively finished and compact.

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#### Fodeco Viewer Retouch Desk No. 115

Ideal for viewing, retouching, displaying negatives, transparencies up to 7x7 inches. Electric illumination, dual glass, below-surface masks for light area control. 28 openings, 100 positions, non-slip feet, non-slip hand rest, finger-tip switch. Used vertically or harisantally.



#### Fodeco Viewer Slide File No. 155

Provides protection, identification, orderly storage. For all 2x2 slides. Built-in electric viewing easel for examining slides properby illustrated. Full width compartments, engle-setting rests. Felt cushions, identify light, index cards. Holds 20 slides. Model No. 255 holds 310 slides.



#### Fodeco Electric Slide Viewer No. 105

shows color or black and white alides at heir best. Electric illumination plus high idelity lens, brilliently lights, beautifully negarifies to give lovely life-like 3 dimen-ional affect. Takes all 2x2 slides, 35mm and bantom, Holds 36 slides yet ames-nelly compact fitting easily jets market. ly compact fitting easily into pocket,



#### Ejector Movie Film Library Chest No. 812

A must for oil movie film owners! Three exclusive feetures: (1) Push Butten Control (2) Self Aligning Stocking (3) Complete Cobinet Convenience. All metol welded construction. Holds 12 Bam 200 ft. resh. Positive sofety latch, plus sturdy lock and key. Fold-Beck: carrying hendle for easy portability. Model 1612 helds 12 400 ft. 13 mm rask. Acadel 8812 holds 12 200 to 15 mm rask. Acadel 8812 holds 12 200 to 15 mm rask. Acadel 8812 holds 13 200 to 15 mm rask. ortability. Model 1612 holds 12 400 imm reels. Model 4812 holds 12 200



#### 2 Fodeco Viewer Film File No. 135

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Provides protection, identification, and orderly storage in transparent jeckets for 1300 35mm and banton negatives is strips of feur. Hes electric viewing sees for examining negatives properly illuminated. Adjustable comportment, identify light, and tolder, index cords, file guides.





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Mod Flex Spec FR Holl Muli Proj	Interval Timer. is Fan Head it Efex Titler \$28.50; PM Titler.	.9
ga cha	CAMERA PLACE	
10	1 West 51st Street NEW YORK 1	9

NEW YORK

#### **BLUE-GREEN IRON TONER**

Bleach prints completely (about two minutes) in:

Water 10 oz.

Potassium Ferricyanide 100 grains Strong Ammonia Water 50 minims\* (\*A minim is roughly one drop.)

If the print does not bleach, the ammonia is weak; add more ammonia until bleaching action starts. Wash five minutes in running water. Then redevelop for

about 11/2 minutes in:

Water 10 oz.
Ferrous Sulphate 100 grains
Hydrochrolic Acid 50 minims

(Always add acid to water slowly, stirring constantly; never add water to acid.) Wash for half an hour. If blue result is desired, instead of blue-green, place print for one minute in ordinary acid hypo bath before washing.

#### COPPER TONER

#### SOLUTION A

Water	20 oz.
Copper Sulphate	30 grains
Potassium Citrate	120 grains

#### SOLUTION B

	SOLUTION D	
Water		20 oz.
Potassium	Ferricyanide	25 grains
Potassium	Citrate	120 grains

For use, add Solution A to Solution B; remove print to wash water as soon as print has reached proper tone. Wash for half an hour.

#### **ODORLESS SEPIA TONER**

Bleach print (until no black image remains) in:

Water 20 oz.
Potassium Ferricyanide 1 oz.
Potassium Bromide 1 oz.

Wash for a few minutes in three changes of running water. Redevelop in:

Water 20 oz. Thiocarbamide 45 grains

Sodium Hydroxide

(caustic soda) 90 grains

If redevelopment produces blisters on prints, add four drams of Formaldehyde to redeveloper and wash prints for half an hour or longer.

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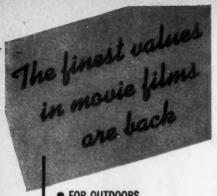
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## CHRISTMAS WRAPPINGS

(Continued from page 35)

margins entirely. When the shape of an image permits, you can cut around its outline with scissors, or make the seals with a black border by double printing. To produce a black border, first expose the small negative on your contact paper. Then, on the same sheet of paper, make a second exposure, holding back the center portion with a square of black paper. Give enough exposure to insure a solid black margin and develop as usual.

Name tags may be made like seals, leaving enough extra space for the name of the recipient and a punched hole for a ribbon. Especially attractive black tags can be made by double printing, as described for seals. By way of an added touch, the recipient's name can be photographically printed in white letters on the black portion of the tag by printing the name on the underside of the printer glass, using a china marking pencil or litho pencil obtainable at art supply stores. The lettering can also be done on a piece of clear celluloid (such as a blank negative) placed between the glass of the printer and the negative. Such tags will take a little more time, but they have an added personal touch. Double weight paper works best for tags.

If you have no suitable Christmas subjects in your negative files, simple tabletop scenes can be set up and photographed. Or make a portrait of one of the family dressed in a Santa Claus costume. Be careful not to clutter these scenes with too much detail, for it will be lost in the small size seals. For this reason silhouettes are often effective. Toning enhances the appearance of seals; if you prefer more brilliant effects, try transparent photo oil colors.

Although any standard toning formula can be used, here are three that are uncommon. In all cases prints must be thoroughly washed before toning.

#### Slidefilms

THREE new color slide films are ready for release by Pictorial Films, Inc., RKO Building, Radio City, New York.

Radio City, New York.

These three, "Alice in Wonderland," "Rip Van Winkle" and "The Wanderings of Odyseus," created for Pictorial by Fletcher Smith Studios from original full-color artwork and reproduced by the Americolor Process, are intended for release in the non-theatrical educational and home movie fields.

The treatment and presentation, and the combination of artwork and color will help to stimulate interest and will supplement the reading of popular classics at home or at school.

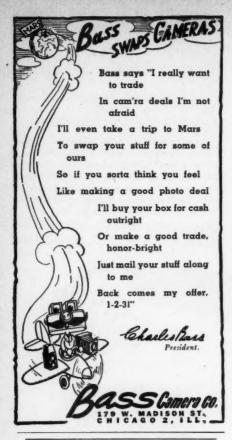
These films, particularly the Odyssey and Rip Van Winkle in this set, will help the teacher explain customs, food, clothes, means of transportation and other facts of interest in certain historic periods of mankind. Such media will not only amuse an audience of children, brought up and accustomed to modern techniques of motion pictures, but will also stimulate art appreciation, especially in cases where the full color version of the films are used.



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#### AXEL'S ANGLES

(Continued from page 79)

limitations of your material, using the right developer for the paper, the safe light at the right distance, etc. It is a good idea to make a check list of all the steps you go through, from the developing of the film to the finished print. Not until you have those things under control are you ready to pick up your camera and become acquainted with it.

Choose a set of fixed conditions such as the doorway to your house and photograph the same scene over a period of a week or more, varying from morning until night. Keep notes on shooting details, the exposures, and on each step you take in processing of the film.

Let us now consider the night scene. Not everyone has had the experience of seeing the skyline of a large city illuminated at night, therefore we must be more explicit. The common mistake made in pictures of this type is lack of planning. If the camera had been set up at twilight, and a short exposure made-just enough to bring a little detail in the buildings and a little tone in the sky-and then a second exposure made later when all the lights were on so that the second exposure was to superimpose on the first, the photographer would have captured the full brilliance of the night scene. Cropping the picture in from the right to eliminate the brilliant highlight would improve it. It would further help to spot out the small light from a tower that is not visible. thus removing a disturbing small light suspended in a large area of black sky. I would advise the maker of this print to go back and re-photograph this scene. A slightly misty day would help give a little atmosphere and lend aerial perspective to the scene.

In the print above, the maker had a very good idea but was working beyond the limitations of his equipment. The toes are in good focus, the book is going out of focus, and the child's head is way out of focus. The original enlargement has been made a little larger than his process-



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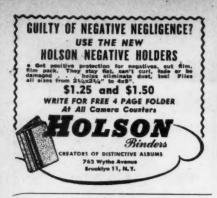


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A. Rhoades Conklin, Jr.

ing would permit. He has tried to include too many elements in the picture instead of trying to simplify it so that the idea may be carried forward to an audience with the least effort possible. Moreover, the photographer has included the family pet, a black cat, in the picture, and it is not interested in what is going on. The horizontal bar in the back of the picture is very distracting. A little higher viewpoint would bring greater interest upon the child and its interest in the storybook.

In the print below, we find an entirely different situation. Here the maker has complete control over his medium, the print quality is excellent, but in the original print he created a considerable amount of confusion by including more in the picture than was actually necessary. In the reproduction we have cut away



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the bottom to eliminate an area of the tablecloth which was out of focus. By eliminating a small area on the right side of the print, we have strengthened the picture with just enough atmosphere to put the story across effectively.

In the picture below, we have one of the nicest pictures that have been submitted so far. The maker has his darkroom technique completely under control. He is fully aware that any picture to be successful must have some dark area that is as near black as possible without being empty. It must have a small area of brilliant highlight with detail in it, and a long range of intermediary tones. (The reproduction does not do justice to the full range of tones in the original print.) The print gives evidence that the maker is fully aware of the importance of eliminating all distracting elements in a picture so as to leave only enough to suggest the story. The more you leave to the imagination of the audience, within reason, the more successful a picture is. Each person looking at this picture will interpret the story according to his own personal experience.

Paul K. Pratte



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Model KL	 .1	11.
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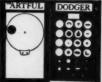
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#### A. AUBREY BODINE, F. P. S. A.

(Continued from page 64)

ture, were ornamental objects on another building which resembled the white tops of a picket fence." The unusual picture caught the immediate attention of the editors of the Sun and was reproduced as a half page in the rotogravure section.



WASHINGTON MONUMENT AND MINIATURES

Then, since the picture was off the beaten track. Bodine decided to have some fun with it. First he sent it to three salons, selected because of the discerning qualities of the judges. At a New York salon, with Le Jaren Hiller on the jury, the print received a blue ribbon honorable mention. At the Lens Camera Club in Chicago it was selected as one of ten honor prints. Harry Shigeta was on the jury. In Los Angeles, with Will Connell as sole judge, the picture was accepted while another of Bodine's pictures, "Three Kittens," which had practically a 100 per cent record of acceptances, was turned down.

Finally Bodine sent the picture to a big and famous camera club, whose 58 members voted on the five best prints among 15 entered in this particular contest. Bodine's picture received only six votes. "This was an all time low," says Bodine. "It makes me wonder if any reward is likely for the individual who tries to do something a little different." Bodine expects to have a good time ribbing this camera club the next time he speaks before it.

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THREE KITTENS

One of the things which Bodine urges upon all photographers is that they make and exhibit as many different pictures as possible. He believes that the exhibitor who makes only four or five pictures and sends them out to show after show is losing part of the zest of exhibiting. He started the present season by sending to the New York Salon four prints which had never been out before, despite the fact that he had plenty of surefire photos. All four were accepted.

Bodine enjoys using a considerable variety of photographic processes. At one time the Photographic Society of America was circulating a one-man show of his pictures which included 11 different processes, among them carbros, gum bromides, multiple gums, bromoils, paper negatives and carbons. He uses all these methods, not as a stunt but because he enjoys exploring every phase of photography.

His newspaper equipment, however, is strictly newspaper professional and somewhat ancient—a pre-anniversary 4 by 5 Speed Graphic, 4 by 5 Graflex with telephoto lens, 5 by 7 view camera with

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Asked whether he believed salons would gain in popularity by including more shots of babies, pets and pretty girls, Bodine said: "These things belong in the salons, but should not dominate them.

Asked whether he believes that color prints will displace black and white in the salons of the future, Bodine replied: "Color will never displace monochrome completely but color salons will go ahead by leaps and bounds. With the present day materials, salons made up exclusively of color prints would be frightful. A color photographer does not have as flexible a medium as a painter. I dread the day when some one will have the nerve to hang a show of color prints, with paintings by Titian and Rembrandt on the opposite wall."

Questioned about advice for the beginner in newspaper photography Bodine said: "Study the best rotogravure and magazine sections in the newspapers. If possible, get acquainted with a photographer on the staff and ask permission to accompany him on the job, if only to carry the camera, or take notes. Watch his methods. Listen to his advice. And above all, study every good newspaper picture you can get hold of."

"What advice would you give the amateur who is ambitious to succeed in pictorial photography?"

"Join a camera club," he answered, "and learn how not to be downhearted when your first masterpieces go out the vindow like lightning in the club competitions. Heed advice and study every pictorial photograph you can get your hands on. This will take several years. After that, try your hand at salon work. And persevere."



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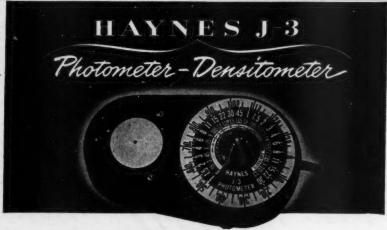
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#### LET'S TONE IT BLUE

(Continued from page 73)

simply because it can be diluted down from the 28% in larger quantities and the amounts measured out for use are then large enough to make measurements easy.

Toning takes place without heating and proceeds rather slowly, requiring ten minutes or so to reach completion. The process is so gradual that an untoned print beside the toning tray appears to be getting browner, instead of the print in the tray changing color. The amount given above in the diluted toner is sufficient for four or five 14 x 17 prints; beyond this number of prints the gold is exhausted and the toning slows down and stops. One or two more prints can be toned by adding the gold stock solution, a few drops at a time, and, if necessary, letting the toning proceed to a stop before adding more. Working this way you can make sure that the diluted solutions are so completely exhausted that nothing is lost when you throw them away. Wash prints thoroughly.



#### THE PRECISION ENLARGING METER

• Tells how long to expose each enlargement • What contrast grade of paper to use
An extremely wide range of paper speeds plus its neutral color-density "spot" filter
makes it especially useful in color work. Used and recommended by the Ansco
Laboratories for Printon color prints. Now available—Price \$9.45

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# THE CANON Jap Precision Miniature Camera

(Continued from page 54)

base focal length of  $3\frac{1}{2}$  inches. Focusing from 1 meter (39.37 inches) to infinity. Depth of field indicator shows what is in focus at all times.

#### Viewfinder

Retractable viewfinder springs open for use at touch of button, for use with standard 50mm F:1 lens.

#### Film Wind Knob

Winding knob advances film, cocks shutter for next picture and advances film counter.

#### Clip

For use with auxiliary finders when using other than normal focal length lenses. Permits use of supplementary rangefinder for closeup work with Proxar type of lenses.

#### Manufacturer

Complete camera made by Kogaku. Japan's leading producer of precision optical equipment. During the war Kogaku produced most of the fire control equipment for the Japanese army and navy.

#### Leica Features

- 1. Cloth focal plane shutter
- 2. Bottom loading of film
- 3. Film winding system
- 4. Shutter speed indicators
- 5. Rangefinder and housing
- 6. Shutter release
- 7. Retractable lens barrel and locking feature
- 8. General appearance and design

#### Contax Features

- 1. Bayonet interchangeable lens
- 2. Knurled knob focusing fingertip control
- 3. Infinity lock on focusing knob

#### Original Features

- 1. Retractable viewfinder
- 2. Coupling of rangefinder to lens.

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KON-TAK KIT postpaid—ONLY \$5.
MONEY BACK QUARANTEE HILL MFG. CO 412 Hamilton, NO. MO.



# **ACTION STRIPS IN** SEQUENCE

(Continued from page 78)

ter being tripped just before he hit the exact position desired. The sequence was shot in twenty minutes with twenty negatives.

"Exposures were from 195th of a second at F:16 to 680th of a second at F:8. Shots where Marc has his feet off the ground and is moving directly across the plate were made at 680th of a second.

"All the shots in this sequence are actual, unretouched pictures-no composite work and no trick photography was used except for the hat on the string in the next to the last picture."

These pictures show what can be accomplished in an action strip through careful planning-and mastery of the points outlined.



The new post-war Perfex is here The new post-war Perfex is here—re-designed to incorporate new engineering refinements. The inherent precision of the Perfex and its smooth, streamlined operational features give you split second speed in snapping—coupled range-finder focusing puts you right on the target for critically sharp pictures in either color or black and white.

#### **NEW FEATURES**

All the wanted features are here: \*new coated lens passes more light \* cast aluminum case, satin chrome trim \* Automatic focus with coupled range finder \* focal plane shutter, speeds from 1 to 1-1250th second. Ask your dealer to show you this new Perfex.

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#### CAMERA CORPORATION OF A

Manufacturers of Still and Cine Cameras

844 W. ADAMS ST. CHICAGO, ILLINOIS

#### FOR MEN ONLY

(Continued from page 71)

Check from the camera position—yep, bend clear down until your eyes are on the same level as the camera lens. Make doubly sure that you can see these catchlights just the same way they will be recorded on the film.

Eye catchlights are important. They add sparkle and life to the eyes but more than one pair of catchlights is generally confusing. Remember that for countless generations humans have seen objects under but one sun. And even in an indoor picture, dual catchlights—telltale evidence of more than one "sun"—are confusing.

The second light should provide about three times less light on the subject's face than the main light. This does not mean that the second light must be three times less wattage than the first. Indeed, they may be exactly the same type of lamps, but it does mean that the main light should predominate in effect on the subject's face by three times over the subsidiary second light.

If you have a light meter you can check this important balance between the lights. Otherwise you can balance the light visually by moving the fill-in closer to or farther away from the subject until just the right effect is achieved. Be sure that the eye sockets are not too dark on one hand, and, on the other, that the second light isn't so close to the subject that you cannot see the effect of the shadows formed by the main light.

That's really all there is to this method of lighting for men. Other lights, of course, can be used to highlight the hair, to line-out the face, or to light the background separately so as to provide a desirable tone difference between it and the subject. But the placing of the first two facial lights will largely determine the lighting quality of your picture. And though additional lights will provide "trimmings," they are seldom essential.



#### JUST OUT The Post War Model

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Dealer Inquiries Invited



# STEREO

(Continued from page 33)

airplane, for example) two images taken only a few inches apart would show no angular difference worth mentioning. So in order to get an appreciable feeling of relief, the two are taken as far as 50 or 100 feet apart. The other exception is in the case of the stereo picture which is projected on a screen at some little distance. In this case a distance of as little as half an inch between the two camera lenses will result in a perfectly satisfactory three-dimensional effect when the picture is projected by normal means.

#### How Stereos Are Made

Taking a stereo picture offers no paricular difficuly, and may be done in any of he following ways:

- Shifting the camera between the two shots.
- 2. Shifting the object between the two shots.
- 3. Rotating the object between the two shots.
- Making the two shots simultaneously with a beam divider which gives twin images through a single lens,
- 5. Making the two simultaneously with two cameras side by side.
- Making the two simultaneously with a twin lens camera, such as the Haneel, the Stereo Realist, or the Verascope 40.

As will be noted, the first three are limited to subjects which will remain motionless and unchanged between shots, while the last three are adaptable to any subject. (Any subject, that is, unless the important objects are more than 2000 feet away, in which case the "base" must be increased considerably if there is to be any perceptible feeling of relief. This could be done with mirrors, but usually it will be easier to cap first one lens, then the other, and take the two views separately at points several feet apart, or even more.)

To Be Concluded Next Month.

## CAMERA CLUB

NEWS AND IDEAS - -

The death of Joe Lootens last summer was a tragic loss to the TRIPOD CLUB of Central Branch Y.M.C.A. in Brooklyn as well as photography in general. The talented and charming Lootens had been their instructor for many years. This club has been fortunate in securing the services of Adolph Fassbender FPSA, FRPS, and President of the OVAL TABLE SOCIETY, who has consented to carry on Looten's work.

Prize winners and those whose color slides "made the show" in the Third Chicago International Color Slide Exhibit, sponsored by the Chicago Color Camera Club, deserve a heap of credit. We know whereof we speak, for three Minicam editors (Ahlers, Hoxie and Bahnsen) attended the judging of the more than 3,000 entries. From time to time during



the next twelve months, transparencies from this show will be reproduced in this magazine. Judges for the Exhibit were Miss Florence Kibler, an instructor at the American Academy of Art in Chicago who broke the ice by being the first woman ever to serve on the CCCC jury; Ed Lehman, APSA, who, among other things, is noted for his penchant for dashing off water color paintings during the 17 minutes his negatives are developing; and Clifford B. Paul, APSA, ARPS, an ardent color worker whose article and pictures on flower photography appear in the July, 1946, MINICAM.





## Make it a Headline Christmas

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### DO YOU HAVE 20-20 HINDSIGHT, OR ARE YOU HONEST?

Although we realize that many of us make planned pictures with a definite end in view, it certainly burns your editor to hear the fellow who snapped the shutter on a "natural" describe his print. It goes something like this: "The peculiar tone of this print (my own invention) was desired to put the viewer in a predetermined mood. You will note that the dark areas, in which no image is visible, impresses you as being gloomy and macabre. You should shudder when you view it. The very fact that almost the entire picture is made up of these dark areas, in which no image is visible, is sig-nificant. These areas represent the low depth of the present international social order which is in turn balanced by the white spot, which appears at first glance to be an over-exposed area, but is in reality an abstract representation of the Phoenix rising from the ashes - ever living, never dying. The entire picture attains perfect balance by the tree in the right-hand corner, and the counter-balancing storm cloud which is just about to appear on the negative. As a result, this print is just about a perfect representation of the NOOG school of art, which adjourned a good many years after it should have."

It would be extremely desirable if a maker would say, "Hell, it's a lucky shot. I just happened along and pressed the button. Development was done by M.Q. tube. The leading



line is a scratch caused when the negative fell on the floor and was stepped on. Other than that it is a straight enlargement." It is your editor's suspicion that many of our leading pictorialists are most proficient in 20-20 hindsight.—From the Bulletin, Seven Hills Photographers, Cincinnati, Ohio.

Have you seen a copy of Kodak PHOTO? Vol. 1, No. 1 arrived and we feel that it will prove very popular, especially with color slide shooters. Its stated function is to help you, as best it can, in getting the greatest possible pleasure and satisfaction from your camera. Kodak PHQTO is especially interested in the great and expanding field of color photography and invites 35mm and Bantam Kodachrome transparencies for possible use in this colorful 22-page magazine. How do you get a copy? It is sent free of charge to all those who send 35mm or Bantam Kodachrome to any Eastman Kodak Company processing stations for processing. If you are one of those whose processing transactions are conducted by a Kodak dealer, that dealer can also forward your name, with your film, for addition to the Kodak PHOTO mailing list.

Color print and color slide competitions for individuals, in which contestants receive evaluation and criticism of their work as well as awards, have been inaugurated by the Color Division of the PHOTOGRAPHIC SOCIETY OF AMERICA.

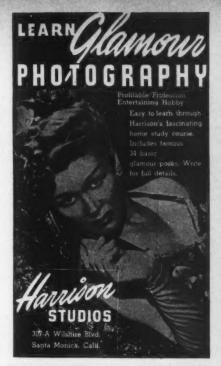
One contest for color prints was held in October; two more follow in January and April, 1947. Four prints may be entered in each contest, in size no larger than 14x17, mounted or unmounted, and made by any color process including hand coloring. No restrictions limit time or subject matter. Closing date of each contest is the 10th of the indicated month.

Color slide contests have been scheduled for January, March and May, 1947, the deadline for receiving entries falling on the 20th of each month. Four slides, mounted in glass or cardboard, may be entered in each contest. Slides which have been accepted in national exhibitions, or which have won awards in any earlier PSA contest, are not eligible.

In all contests, criticism and evaluation will be provided only when request is made on the official entry blanks which, with additional information, are available from Blanche Kolarik, 2824 Sonth Central Park, Chicago 23, Ill. Prints and slides are to be sent to W. K. Raxworthy, 2741 South 59th Ave., Cicero 50, Ill. PSA Color Division members pay only mail-

PSA Color Division members pay only mailing costs. For non-members the entry fee is \$1.00 plus mailing costs for the series, or 50c plus postage for individual contests. Both prints and slides will be judged and returned within three weeks of each closing date.

Color print contest awards will be silver medals for first and second places, and ribbons for third and fourth places, plus honorable mentions. Color slide contest awards will be silver medals for first places, and ribbons for second, third and fourth places. Honorable mention will number 10 per cent of the entries.





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Thousands of professional and amateur photographers, who are owners of the small spotlight known under the trade name of The Dinky Inkie, have inquired as to the origin of this unique name.

In the motion picture studios, all incandescent lights are called "inkies." The Hollywood camera men use a great many of these spots for controlled light, and when they were merely called spotlights as at their first introduction to the trade, it became the practice of photographers and electricians to refer to them as "those dinky inkies," to distinguish them from the larger spotlights.

The manufacturers decided that the best way to describe the product in their catalog, was to call it what the studio technicians were calling it. Thus the term Dinky Inkie became a well known trade name which never fails to provoke a smile when the layman first hears it.

The Chicago chapter of PSA which has been sponsoring a series of City Field Trips has announced that there will be no formal meeting in December. Because of the crowds and the uncertain weather at this time of year, all members will be on their own when interpreting the December subject "Christmas on State Street." The pictures may be made at any time after the formal opening of the Christmas Season (1946 only) and will be eligible for the competition when held.



Visitors to the PRESS PHOTOGRAPHERS ASSOCIATION OF NEW YORK's 11th annual show at the Museum of Science and Industry in Radio City were loud in their praise of the newsmen's discerning lenses. In case you haven't heard about the prize winners, here they are:

## SPOT NEWS

- 1st Prize—Russian Exit, by John Rooney, AP.
  2nd Prize—Tragedy of a Child and Her Pony by Geo. H. Meyer, Drennan Photo Service.
- 3rd Prize—Fellow Vichyites, by Harold Siegman, Acme Newspictures, Inc.

#### SPEEDLITE

1st Prize—Down He Goes, by Mathew Zimmerman, AP.

#### SPORTS

- 1st Prize-Giving His All, by John Lindsay, AP.
- 2nd Prize-Mitt Me, by Anthony Bernato, The
- 3rd Prize—Double Dive, by Henry Olen, The

#### **FEATURE**

- 1st Prize—For the Luvva Pete!, by Arthur Sasse, International News Photos.
- 2nd Prize—Elder Statesman Younger Generation, by Frank Jurkoski, International News Photos.
- 3rd Prize—Heroes, by Seymour O. Wallerstein, The News.

#### PORTRAIT AND PERSONALITIES

- 1st Prize—Dr. Winston Churchill, by Irving Haberman, PM.
- 2nd Prize—Beauty and the Beast, by Ralph Morgan, Natural Color Studios.
- 3rd Prize—Portrait of a Cop Killer, by Ray Platnick, PM.

#### PICTORIAL

- 1st Prize-Mush, by John Downey, The Mirror.
- 2nd Prize—Land, Sea and Sky, by Kenneth Lucas, Wide World Photos.
- 3rd Prize—The Magic Flute, by William Eckenborg, The Times.

Something distinctly different in the way of camera club publications is Contrast, bulletin of the WOODLAND CAMERA FORUM, Woodland, California. Invented, we understand, by clubmember Walter Bernhardt, the 8-page bulletin contains 11 large pictures plus a large cover picture. Here is the part, though, that has us bug-eyed: "The total cost for making 100 copies of this bulletin was only \$6.00 for materials, and about 5 man-hours of work. We believe Walt has found the ideal process for camera club publications, and while he intends to protect any commercial rights he may have, he has no objection to other non-profit organizations using the process." The above quote is from Contrast and we want to be among the first to congratulate both Mr. Bernhardt and the Woodland club.





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One of the first post-war flying camera tours was undertaken by members of MINICAM GLUB, Havana, Cuba, when 40 photographers invaded the United States for a three-day program of picture making. Two Pan American DC-3s brought the group to Miami, Florida, where they were entertained by local photodealers. Jackson's Camera Store staged a Strobe light demonstration and also provided the inevitable bathing girl models for which this land is noted. Plenty of film was used in the tours of Miami and vicinity. This was only a warm-up for fifteen of the members who made the affair truly international by continuing on to Canada.



## PSA HONORS FOR 1946

The Honors Committee announces with pleasure the awarding of Fellowships and Associateships to the following members of the PHOTO-GRAPHIC SOCIETY OF AMERICA:

#### **FELLOWSHIP**

- 1. Gordon Crowell Abbott Taxco, Gro., Mexico.
- 2. A. Aubrey Bodine-Baltimore, Md.
- 3. Edward C. Crossett-Chicago, Ill.
- 4. Herman de Wetter-Brooklyn, N. Y.
- 5. Arthur Hammond-Boston, Mass.
- 6. John R. Hogan-Philadelphia, Pa.
- 7. Franklin Ingalls Jordan Newton Highlands, Mass.
- 8. Dr. Robert R. McMath-Pontiac, Mich.
- 9. Joseph Stephen Mertle-Cincinnati, Ohio.
- 10. Jack Wright-San Jose, Calif.

### **ASSOCIATESHIP**

- 1. Frank Ross Altwater-Pittsburgh, Pa.
- 2. J. Elwood Armstrong-Detroit, Mich.
- 3. K. V. Arntzen-Glendale, Calif.
- 4. Mrs. Grace M. Ballentine-Upper Montclair, N. J.
- 5. Charles Baptie, Jr.—Arlington, Va.
- 6. Jack Barsby-Studio City, Calif.
- 7. Karl F. Baumgaertel-San Francisco, Calif.
- 8. Cecil J. Blay, ARPS-Reading, England.
- 9. B. Erle Buckley-New York City, N. Y.
- 10. John S. Candelario-Santa Fe, N. M.
- 11. Nat Cowan-Johannesburg, South Africa.
- 12. George Thomas Eaton-Rochester, N. Y.
- 13. Dhruva Coomar Engineer-Bombay, India.
- 14. James O. Fitzgerald, Jr.-Richmond, Va.
- 15. Laura Gilpin-Colorado Springs, Colo.
- 16. Donald Jameson-Indianapolis, Ind.
- 17. Robert Seifert Jennings-Marion, Ohio.
- 18. George L. Kinkade-Auburn, Wash.
- 19. Frank William Knight-Leicester, England.
- 20. Landon H. Longwell-Elmhurst, Ill.
- 21. Edgar L. Obma-Dodgeville, Wisc.
- 22. Robert Ambler Officer-Denver. Colo.
- 23. Frederick Quellmalz, Jr.-York, Pa.

In our scramble through the various camera club bulletins, we note many surprising things which give an outsider an inkling of what a club is like. When the members of ATLANTA CAMERA—CLUB do not come through with news for Editor J. H. Upshaw the upshot is a whole page of jokes such as this one from a recent issue of the Camera Club News:

1st Electrician: "Have you any four-volt, twowatt bulbs?

2nd Ditto: "For what?" First: "No, two."

Second: "Two wat?" First: "Yes."

(That's a JOKE, son.)

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WANTED—35mm Leica or Contax Outfit. Write, giving all details. Box No. Al, Minicam Photography, 43 Park Ave., New York 16, N. Y.

USED 16mm SOUND movie PRO-JECTOR. D. Schumann, 335 Nicollet Ave., Mankato, Minn.

Ave., Mankato, Minn.

LOOKING for Auto Rolleiflex, Standard Rolleiflex, Ikofiex II or III or any good 24x2% Reflex. Box No. A2, Minicam Photography, 43 Park Ave., New York 16, N. Y.

WANT telephoto and wide angle lenses for Contax Camera. Box No. A3, Minicam Photography, 43 Park Ave., New York 16, N. Y.

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SEND us your camera today. Will send certified check by air mail immediately. Items held ten days for your approval of our price. Free estimates—for photo equipment, "Cleveland's Camera Supermarket," Rothart and Reitman, 1900 E. 9th St. Cleveland, Ohio. Need good 35mm. camera. Write in full. Box No. A4. Minicam Photography. 43 Park Ave.. New York 16, N. Y.

WILL pay up to new price for Mortensen Texture Screens - (Fine or Coarse). Ames Studio on the Circle, Palo Alto. Calif.

WANTED—Super Ikonta "B" or "C"
Special. Will consider Super Ikonta "A"
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Park Ave, New York 16, N

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## SALONS AND EXHIBITS

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Closing Date	Name of Salon	For Entry Blank, Write to	Number of Prints and Entry Fee		Dates Open to Public
Exhibit to see	★Thirty-seventh Chicago Camera Club Salan.				Chicago Camero Club, 137 N. Wabash Ave., Chicago, III., Nov. 3-Dec. 1
Exhibit to see	Eighth Annual Atlanta Salon.	•			High Museum of Art, Atlanta, Ga., Dec. 1-15
Exhibit to see	Fifteenth Annual Minne- apolis Salon of Photog- raphy.				Minneapolis Institute of Arts, Minneapolis, Minn., Dec. 1-31
Exhibit to see	★First Hudson-Mohawk International Salon.				Albany Institute of History and Art, Albany, N. Y., Dec. 11- Jan. 5
November 30	30th Annual International Salon of Pictorial Pho- tography.	Lynton Vinette, Secretary, Camera Pictorialists of Los Angeles, Los Angeles County Museum, Expo- sition Park, Los Angeles 7, Calif.	4 prints 4 color slides	\$1.00	Los Angeles Museum, Exposi- tion Park, Los Angeles, Ca if., January
December 9	★9th Annual Springfield International Salon of Photography.	M. Louise Lochridge, Salon Secre- tary, Springfield International Sa- lon of Photography, The George Walter Vincent Smith Art Mu- seum, Springfield 5, Mass.	4	\$1.00	The George Walter Vincent Smith Art Mu- seum, Spring- field, Mass., Jan. 2-22
December 10	★Twelfth Annual Des Moines International Salon of Photography.	Walter Vittum, Salon Director, Y. M. C. A., Des Moines, Iowa.	4	\$1.00	Y.M.C.A., Fourt Street and Keosauqua Way, Des Moines, Iowa Jan. 1-20
January 15	★Sixth Chicago Interna- tional Salon of Photog- raphy.	Chicago Historical Society, Clark Strest at North Ave., Chicago 14, III.	4	\$1.00	Chicago Historica Society, Clark S at North Ave., Chicago, III., Jan. 25-Feb. 27
January 15	★Fourteenth International Salon of Photography, 1947.	Mrs. Wilbur Blair, Salon Secretary, 19 Bedford Drive, Edge Moor Gardens, Wilmington 261, Dela.	4	\$1.00	Feb. 2-Mar. 2
January 18	★Second Chicago Inter- national Exhibition of Nature Photography.	Louise M. Broman, 6058 S. Troy, Chicago 29, III.	4 prints 4 color slides	\$1.00 each	Chicago Natura History Museum, Chicago, III., Feb. 1-28
January 18	★Fifth International Western Canadian Salon of Photography.	Henry Bawden, Salon Secretary, 318 Smith Street, Winnipeg, Man., Canada.	4 color prints, 4 mono- chrome	\$1.00	Art Gallery, Winnipeg Civic Auditorium, Winnipeg, Man. Canada, Feb. 15-28
January 20	★Oklahoma International Salon of Photography.	U. Joseph Brown, Secretary, 525 N. W. 26th Street, Oklahoma City 3, Okla.	4	\$1.00	Oklahoma Art Center, Oklahoma City, Oklahoma, Feb. 1-22
January 21	Sixth Annual Southgate International Exhibition of Pictorial Photography.	Victor H. Scales, 51 E. 10th Street, New York 3, N. Y.	4 color prints, 4 color transpar- encies, 4 mono- chrome	\$1.00 each class	The Bourne Hall, Southgate, England, Feb. 22-Mar, 1
February 10	★Philadelphia International Salon of Photography, 1947.	J. S. Bradford, Salon Secretary, 245 S. 45th St., Philadelphia 4, Pa.	4	\$1.00	The Free Library of Philadelphia, Philadelphia, Pa Mar. 1-23

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